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JULY 3, 2009

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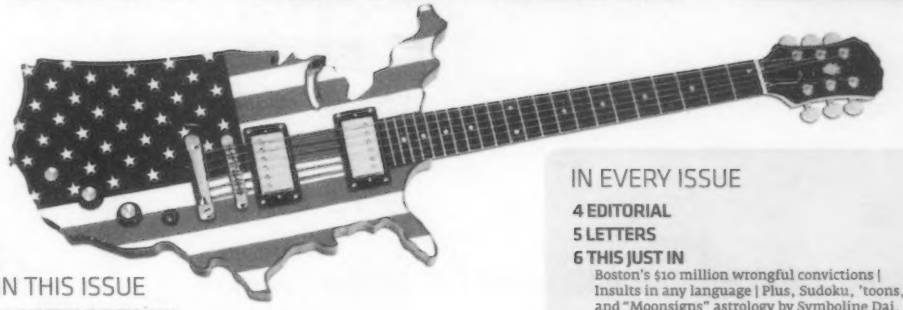
_CAITLIN E. CURRAN, PAGE 6



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We're generally a peaceable group here at the *Phoenix*. But every once in a while — on July 4th, specifically — our dander gets up and we feel like Elton John used to feel on Saturday nights. Except, mind you, that we like to start holiday-weekend donnybrooks by naming the **BEST "EMERGING" BAND FROM EVERY STATE**. Trust us, the fireworks light themselves. See the fruits of our discord-producing labor inside — one band for every state. And visit our Web site — thePhoenix.com/50states — for more goodies.

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PHOTOS Camera Obscura at the Somerville Theatre and Demi Lovato at the Agganis Arena, at thePhoenix.com/_inpictures.

VIDEO Protest of the *Boston Herald*'s "Fade to Blacko" cover, Demi Lovato at Agganis Arena, and comedian Chris Coxen's operatic Michael Jackson tribute, at thePhoenix.tv.

BACK TALK
p 50

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Editorial

PATRICK'S PATCHWORK

PLUS, MASSACHUSETTS NEEDS A DNA-TESTING LAW

The folks on Beacon Hill deserve credit for crafting a budget in this extraordinarily challenging fiscal climate that will hopefully sustain services at a level just short of disastrous.

That budget is, however, held together with the equivalent of staples, duct tape, and baling wire: a sales-tax increase, an alcohol tax, a reliance on one-time federal-stimulus funds, and a whole lot of cuts to programs and grants.

K. BARNES

And while this patchwork job may get us through the fiscal year that began Wednesday, then what? Even if the economy pulls out of recession in the coming months — of which there is still some reason to doubt — nobody should expect the state's revenue streams to start flowing immediately.

Meanwhile, the big, unavoidable costs of running the government keep growing. What can be cut has already been cut to the bone. As for further increasing taxes — if you think that was politically difficult this year, you can forget about it in a state-election year.

What most worries us is that many of the expenditures that have been cut are exactly the ones needed to help us emerge from the economic crisis.

Here at the *Phoenix*, we strongly believe what has been factually proven by many studies of the state's major economic engines: arts and culture are among the essential drivers of Massachusetts growth. That's why we were relieved to see the final budget partially restore funding for the Massachusetts Cultural Council, which was previously slated for a 57 percent reduction. Still, the final 23 percent cut is bad enough.

Other investments in our future economic health have been similarly sacrificed. Business-development grants and subsidies have virtually vanished from this year's budget. Spending on labor and workforce development in the new budget is down nearly 40 percent from fiscal year 2008. Funding has also been slashed for higher education, including community colleges.

With the state's unemployment rate at 8.2 percent and rising, and the national figure topping nine, now is exactly the time to invest in these programs, not grind them to a halt.

The legislators and Governor Deval Patrick indeed deserve credit for their workable and humane budget. But we fear that the staples and tape will not hold the state together for long.

DNA EVIDENCE NOW

Earlier this month, the troglodytes on the US Supreme Court ruled, 5-4, that convicted felons have no right to test DNA evidence from their own cases, even when such tests might prove their innocence.

The majority opinion, written by Chief Justice John Roberts, argues that the judiciary need not guarantee the right, because so many states have already legislated it.

That does little good for those stuck in one of the three states without such legislation — of which, unbelievably, our seemingly progressive state is one.

Alabama just became the 47th to adopt such a law, making it universal even in the Deep South. We now stand with just Oklahoma and Alaska. It is imperative that Massachusetts now guarantee access to DNA evidence.

As David S. Bernstein reports in this issue (see "Boston's $10 Million Boo-Boos," page 6) Boston just paid a $3.8 million settlement to Anthony Powell, who spent 12 years in prison for a 1991 rape and kidnapping until he proved, through DNA testing, that he was innocent. This only happened because Suffolk County's district attorney at the time, Ralph Martin — to his credit, and demonstrating one of his rare enlightened moments — agreed to turn over the DNA evidence for testing. Similarly, current DA Daniel Conley agreed to the testing that exonerated Stephan Cowans in 2004.

But without a state law, Powell and Cowans had to rely on the largesse of the district attorney — and many prosecutors have typically refused such requests, or fought against them for years. A potentially innocent person's hopes for justice should not lie solely in the hands or at the whim of individual DAs, who are most often biased toward preserving convictions, not reconsidering them.

Bills to change the status quo have been filed by State Senator Cynthia Creem and State Representative Eugene O'Flaherty, the co-chairs of the Joint Committee on the Judiciary. Similar bills have been filed in previous years and gone nowhere. Let's not wait until we are the very last state denying the right to prove one's innocence.

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SYSTEM FAILURE

In the "Talking Politics" column "New Dogs, Old Tricks" (June 19), you attribute our state's long, sad history of corrupt politicians to the culture of the State House. You're probably right. Whether there is a broad culture of corruption or a culture of not rocking the boat, or of looking the other way, or of taking care of your friends, it is still the culture. Why is it that it takes federal investigators to discover bribery among our state officials? Why is it that it takes the *Boston Globe* to point out long-standing corrupt public-pension practices? Every organization has formal policies and rules that are supposed to promote constructive behavior, but it is the informal and unwritten rules that guide what really happens.

The question is, what can be done about it? Organizational cultures can be changed. Companies do it when they have to. But it takes leadership from the top to start the process. And it is a process that reaches deep into the organization, fights through resistance, involves everyone, and persists until it generates real results. Who in the State House has both the clout and the will to do that? It is not going to be young "reformers." It has to be the core of the power structure. Do those people really want change? An outside commission could perhaps make it happen — if it didn't get corrupted at the outset by the kind of people appointed to it, and it found some sympathetic insiders to work with. But who has the authority to set it up? We're back to the power structure.

I'm afraid there is little reason to be optimistic.

DON CARLSON
BOSTON

COMING AROUND

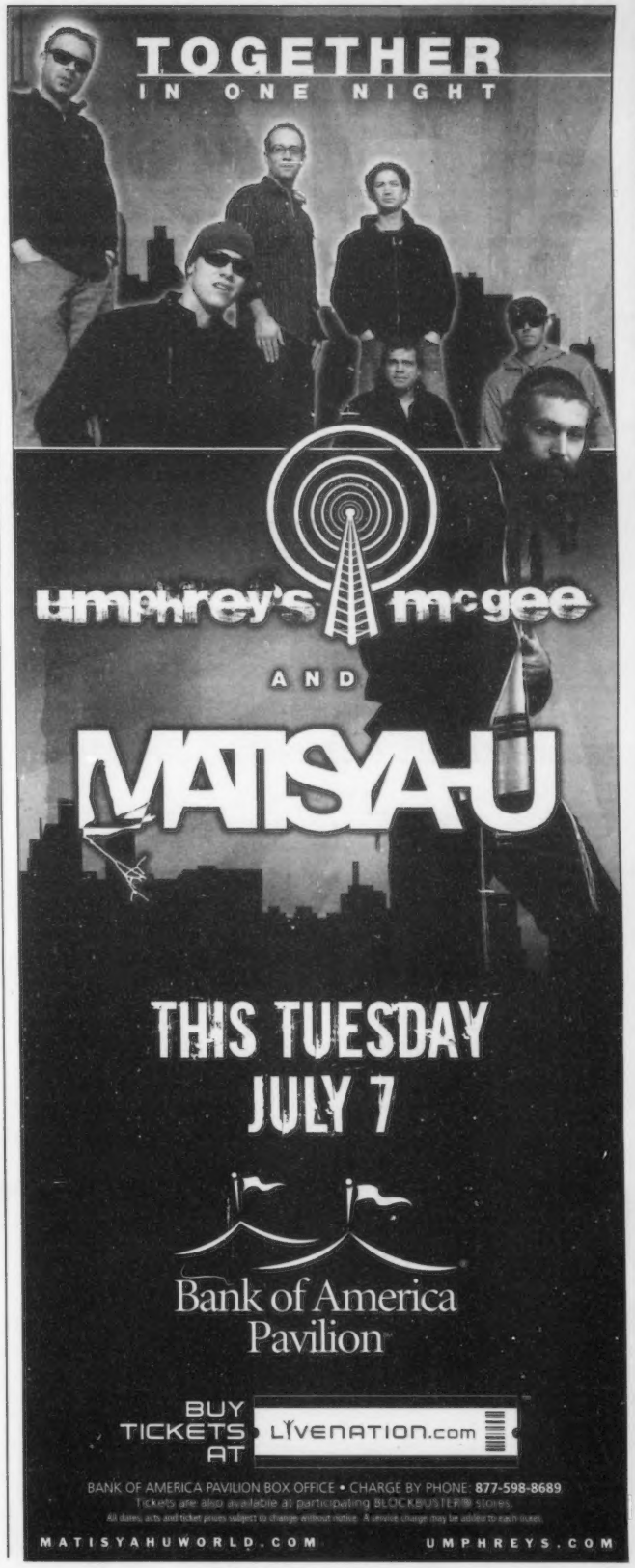
I'm so pleased that Sam Yoon has come around! (See "Tiananmen 2.0," Editorial, June 19.) Mayoral candidate Kevin McCrea has been recommending the elimination of the Boston Redevelopment Authority (BRA), and its replacement by a city-planning department, since 2005, when he and Yoon were running for City Council. When I asked Yoon in 2005 if he'd support Councilor Felix Arroyo's home-rule petition to do this, he told me he would not, because he figured it wouldn't pass and he didn't want to waste his political capital on it. Now, he has filed Arroyo's petition. I hope it will indeed be passed.

The next step, as I suggested to Yoon last year, is for him to file to reverse that foolish Council vote of 2004, which perpetuated the BRA's Urban Renewal Plans and stripped the Council of its oversight powers. Since the BRA has failed to comply with the vote's reporting requirements, the vote should be rescinded, and the Urban Renewal Plans should terminate. Those plans and the powers they give the BRA (*e.g.*, eminent domain) have to end in order for the BRA to be entirely eliminated. Will you do it, Sam?

SHIRLEY KRESSEL
BOSTON

CORRECTION

The June 19 "Don't Quote Me" article "Weakened Watchdogs" said *Boston Herald* editorial-pages editor Rachelle Cohen worked at the State House for the *Herald*, United Press International, and the Associated Press. She did not work for UPI.



This Just In

REALITY CHECK
_BY DAVID SIPRESS

"I thought technology was going to solve all my problems."

Righting a Wrongful Conviction

Boston's $10 Million Boo-Boos

The bill continues to come due for the string of nine wrongful convictions discovered in Boston between 1999 and 2004 — a tab that has now topped $10 million in court settlements.

The *Boston Phoenix* has learned that the city of Boston paid $3.8 million in December to settle a civil lawsuit brought by Anthony Powell, who spent more than 12 years in prison for a rape and kidnapping he did not commit. This is the third, and largest, settlement so far from these cases: the city previously paid $3.2 million each to Neil Miller and Stephan Cowans.

Powell was convicted in 1992 of attacking a woman at knifepoint in Roxbury. He was released in 2004, after DNA testing proved his innocence. The December settlement is in addition to $500,000 awarded to Powell under the state's wrongful-conviction compensation law.

Several other wrongful-conviction suits against the city are still pending, including those of Ulysses Rodriguez Charles, Laurence Adams, and Angel Toro. Shawn Drumgold, perhaps the best-known of the cases, is nearing trial in the second phase of his complicated action against the city and several individual officers. In another case, the city prevailed when a jury ruled that police did not violate the civil rights of Donnell Johnson.

Powell and his attorneys declined to discuss the settlement with the *Phoenix*, which discovered the settlement amount through a public-information request. The city's corporate counsel, William Sinnott, cited a confidentiality agreement, but said that, "In general terms, we've got a universe of cases we've been dealing with over the past couple of years, and we try to deal with them fairly." He added that the city feels that it has an added obligation in cases like Powell's, where "actual innocence" has been determined through DNA testing.

In court documents and previous interviews, Powell's attorneys have claimed that Boston police officers committed a series of sins in their rush to pin the crime on him: they pressured the victim into identifying Powell, even though he did not match her description; they ignored hairs that they knew did not match Powell's; and they failed to check other evidence.

With the city choosing to settle before trial, the question of whether this was a case of alleged negligence or worse will remain a matter of dispute. As in the other wrongful-conviction cases, the city and the Boston Police Department have not admitted to any wrongdoing. But perhaps the most troubling aspect of Powell's conviction was who *didn't* get caught.

Even before Powell's conviction, there was reason to suspect that two other attacks — including one that took place after Powell had been jailed — were committed by the same rapist. That could have been confirmed through DNA testing, which was not conducted. After Powell's exoneration, the link between those rapes was confirmed, as was a fourth, committed in 1999.

Last year — just a few months before the city settled Powell's lawsuit — Suffolk County prosecutors charged one Jerry Dixon with the rapes, based on a DNA match. The pursuit of Powell, despite evidence of his innocence, may have prevented police from getting Dixon off the streets earlier, some local observers contend.

Stephen Hrones, the attorney who helped free Powell, adds that the case holds another lesson: the need for a state law governing post-conviction DNA testing (see this week's editorial, page 4).

A controversial Supreme Court ruling earlier this month leaves it to states to decide whether to provide convicted individuals access to DNA evidence when attempting to prove their innocence. Massachusetts is one of only three states with no law giving the convicted such automatic access — which leaves the decision in the hands of the district attorney's office.

In Powell's case, the Suffolk County DA agreed to turn over the evidence, but in other Massachusetts instances, that has not been the case.

_David S. Bernstein

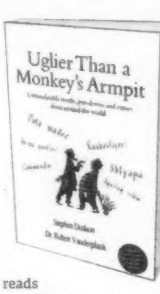
If You Don't Have Anything Nice To Say Dept.

... AND SO IS YOUR MOM

Va te faire enculer. Sounds lovely, doesn't it? Actually, I just told you to fuck off. Pardon my French!

Guess I got caught up in the moment, having just finished reading author/linguist Stephen Dodson's *Uglier Than a Monkey's Armpit* (Penguin), which is out this week in the US (previous editions have been released in other countries).

In *Uglier*, Dodson and co-author Robert Vanderplank (director of the Oxford University Language Center) have assembled a casual-yet-intellectual encyclopedia of insults from around the world, in a multitude of languages, with phonetics included, so that readers can appreciate the pronunciation of Icelandic insults like "rassgat" (RAHS-gat), meaning asshole — which, according to the book, "can also be used in an affectionate way — a mother might call her child *litla rassgati mitt*, 'my little asshole.'"



Chronicling the history of the insult, *Uglier* takes us back to ancient Egypt ("Anyone who does anything bad to my tomb," reads an inscription on an Egyptian crypt, "then the crocodile, hippopotamus, and lion will eat him"), up through modern playground "snaps," making multiple stops along the way.

Now in my repertoire are such poisonous barbs as an ancient Greek saying ("You'll eat a turd before I will"), a needlessly complicated Yiddish hex ("A crazy person should be discharged and you should be entered in the register"), and an over-the-top vitriolic Dutch expression ("Go get cancer behind your heart so the doctor can't reach it!").

Dodson, also the creator of the linguistics blog languagehat.com, says insults may be a human necessity. "On some basic level, we need the bad words as a relatively harmless outlet," he says, on the phone from his home in the Berkshires, invoking the old "sticks and stones" defense. He says there's proof in the fact that "every language has them."

Dodson and Vanderplank include insultory gestures within the book, with instructions on how to properly execute them — mooning, for example, in the American English chapter. Dodson, though, says he values the sounds of the words over gestures. "One of the things I love is the physical sound of them," he says. "I wouldn't say I have a favorite insult, although I do like the word 'asshat.' I don't know if it's the vowel sounds or the word 'hat.'"

_Caitlin E. Curran

Astrology

MOON SIGNS _BY SYMBOLINE DAI

This week's full moon gets full attention from our Native American tribes. For the Algonquin (the local folks), it was the Buck Moon, and sometimes the Thunder Moon. For the Pima, it was the Moon of the Giant Cactus. For the Laguna, it was the Corn Tassle Moon, and for the romantic Oto Indians, this was the Buffalo Rutting Moon. Definitely puts you in the mood, don't you think?

THURSDAY 6/2 Waxing moon in Scorpio. Slash and crash, cut(ting) wit and dry (comments). Scorpio moons can be sexy or vicious, depending on people's personal security levels. My money says lions born after August 20 and water carriers born after February 16 will be accident-prone and bilious. Scorpio has claws open and is in a pinchy mood, so be prepared to scuttle from their grasp!

FRIDAY 6/3 Waxing moon in Scorpio; moon void-of-course 6:03 until 10:10 am, when it moves into Sagittarius. This is a spaced-out morning, good for getting rid of things you wish you could hang on to. The afternoon and evening are excellent for "going places." Yes, it's a holiday weekend, but automobiles aren't the only way to travel.

SATURDAY 6/4 Waxing moon in Sagittarius. An excellent moon sign for Independence Day. Sagittarius moons bring on deep belly laughs of satisfaction, as well as a profound need to change locales or explore some avenue of higher education or another culture. Sagittarius, take advantage of this last week of stability before Mars moves into Gemini, making you cross ways with loved ones until late August.

SUNDAY 6/5 Waxing moon in Sagittarius; moon void-of-course 3:17 until 10:07 pm, when the moon moves into Capricorn. Venus moves into Gemini. A dreamy, drifty type of day with some flare-ups of temper from (normally get-along-to-go-along) Pisces and (more irritated than usual) Virgo. Get these folks to see the humor in their ire and you're on top. That means you, Sadge, who controls the temperature gauge of the room.

MONDAY 6/6 Waxing moon in Capricorn. What holiday? Mondays with moon in Capricorn find the least-likely personalities all set to settle down and work. Caps, Taurus, and Virgo will be efficient and hard-working. Libra, Aries, and Cancer, despite a good show, will be hardly working - except on romantic adventures, and not wholeheartedly there, either, to be honest.

TUESDAY 6/7 Full moon in Capricorn; lunar eclipse visible in the pre-dawn hours in the Western US. If you're at all "lunar sensitive," today (and yesterday) will be more than a little trying. Aries and Libra will be "betwixt and between" and should avoid all lasting decisions. Cancer could be feeling pressured, but not sure why. If crabs kick into "caring for others" hyperdrive, it's all about the moon. Capricorn will be muttering "leave me be."

WEDNESDAY 6/8 Waning moon in Capricorn; moon void-of-course 5:43 until 11:03 am, when it moves into Aquarius. Planning for the future is easiest after lunch, and on a full stomach. Libra, Aquarius, and Gemini have a great opportunity to explore options today and tomorrow. Taurus, Leo, and Scorpio will not have a complete picture, and should hold off on decisions or declarations.

MOON KEYS THIS HOROSCOPE TRACKS THE MOON'S INFLUENCE AS IT MOVES THROUGH THE SIGNS OF THE ZODIAC. WHEN THE MOON IS IN YOUR SUN SIGN, YOU ARE BEGINNING A NEW 28-DAY EMOTIONAL CYCLE, AND YOU CAN EXPECT INCREASED INSIGHT AND EMOTIONALITY. WHEN THE MOON MOVES INTO THE SUN SIGN OPPOSITE YOURS, EXPECT TO HAVE DIFFICULTIES DEALING WITH THE OPPOSITE SEX, FAMILY, OR AUTHORITY FIGURES. AS THE MOON MOVES BETWEEN SIGNS, IT WILL SOMETIMES BECOME "VOID OF COURSE," MAKING NO MAJOR ANGLES TO PLANETS. CONSIDER THIS A NULL TIME AND TRY TO AVOID MAKING OR IMPLEMENTING DECISIONS IF YOU CAN. | FOR SYMBOLINE DAI'S SUN-SIGN HOROSCOPES AND ADVICE COLUMN, VISIT THEPHOENIX.COM

IDIOT BOX _BY MATT BORS

PSYCHO SUDOKU

'KAIDOKU'

Each of the 26 letters of the alphabet is represented in this grid by a number between 1 and 26. Using letter frequency, word-pattern recognition, and the numbers as your guides, fill in the grid with well-known English words. Only lowercase, un-hyphenated words are allowed, so you won't see anything like "Stockholm" or "long-lost" in here (but you might see "Afghan," since it has an un-capitalized meaning, too). It's psychotic!

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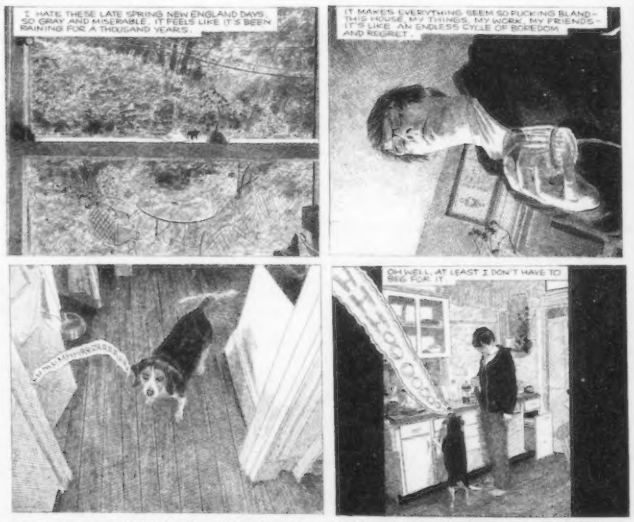
FAILURE BY KARL STEVENS STEVENS.KARL@HOTMAIL.COM



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JAY BRANNAN

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DESTROYER
IRAN, WOODEN WAND

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CKY
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KATE HAVNEVIK

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MAXIMO PARK
COUGAR

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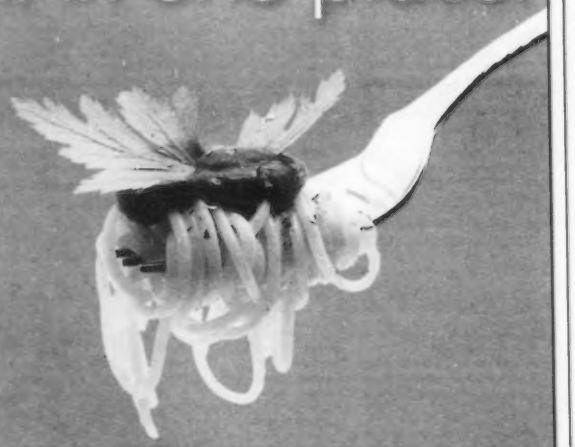

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Sports Blotter

GETTING THE BOOT

THE SEMINOLES DO IT AGAIN. PLUS, WILL THE REAL VONTAE DAVIS PLEASE STAND UP?

_BY MATT TAIBBI

Last month, we announced the triumphant return of the Florida State football program to the summit of the sports-crime world. The once-feared criminal enterprise, which for years doubled as a perennially contending ACC powerhouse, had roared back into the spotlight with a remarkable run of incidents involving the team's wide-receiver corps — the most prominent featuring Richard Goodman, who broke a woman's face with a thrown chair in a bar fight. There is a reason they play these guys at receiver: *catching*, not throwing, is their strong suit.

Now FSU is back in the news again, and because there are no more wide receivers left to get arrested, it was a linebacker who made the fuss. Maurice Harris, a 20-year-old sophomore reserve, committed one of the dumber (even by college-football standards) crimes of the year when he stole a police boot off his motorcycle and tried to get away with it. It seems police in Tallahassee had found his gray-and-blue bike on campus, and, noting that there were $285 in outstanding parking tickets attached to the ride, had slapped a parking boot on it. When they returned later, the motorcycle and the boot were gone.

The next day, the same blue-and-gray motorcycle re-appeared on campus, only this time the VIN number had been crudely scratched off and a paper tag had been affixed to the spot where the old tag had been.

Here's where it gets *really* unfortunate for Harris. The cutoff point for felony larceny in Florida is $300. Guess how much the boot was worth? That's right, $300. So police hit Harris with a number of charges, including felony grand theft and possession of a motor vehicle with altered identification.

When Harris got picked up, he denied having any knowledge about a parking boot and cut off the interrogation quickly. The arresting officer noted that Harris "did not want to continue the interview about the missing parking boot."

Despite the fact that they're running out of players, the 'Noles went ahead and suspended Harris indefinitely, meaning it could be a banner year in Tallahassee — for walk-ons. Give Harris 30 points for stealing his own motorcycle, plus three more for the boneheaded cover-up.

Leader Board Top Five

1) **ERIC NAPOSKI (EX-PATRIOTS)** | film noir–style murder-for-hire plot | **96**
2) **JOPIERRE DAVIS (EX-HAWAII)** | multiple rape counts | **92**
3) **LAZARE ADINGONO (CANISIUS, EX-URI)** | beating four-year-old child with belt | **91**
4) **DAVE MEGGETT (EX-GIANTS, PATRIOTS)** | channeling Cecil Collins, multiple sexual assaults | **90**
5) **DONTE STALLWORTH (BROWNS, EX-PATRIOTS)** | DUI manslaughter | **88**

BERRY HIGH

It was a bad week for Florida football players, and not just those from Florida State. Jamaal Berry was a big-time high-school running back at Miami Palmetto High School, set to play for Ohio State in the fall. He was good enough that he was expected to actually compete for playing time as a freshman with the Buckeyes, and he still might.

Complicating that plan, however, is an arrest he racked up in his hometown on June 11, when he was picked up for possession of marijuana. (There was about an ounce of weed in the bag, so let's hope he had plenty of chips with him as well.) Police charged him with third-degree felony possession, and presumably did not let him actually smoke the baggie, which is kind of sad.

Ohio State coach Jim Tressel, who's taken some hits in recent years for recruiting knuckleheads, did not comment immediately. Give Berry four points for possession, and let's hope they don't bounce this kid's scholarship.

AND THERE'S MORE . . .

While we're on the Florida football theme, here's a really weird story. A few weeks ago, police in Illinois arrested a man by the name of Vontae Davis. The student newspaper at the University of Illinois reported that this was the same Vontae Davis who had been a star cornerback at the school, and who had been drafted by the Miami Dolphins this past spring.

Only one problem: the *real* Vontae Davis was apparently working out with the Dolphins in Miami at the time of the arrest. Seems right now like it's a case of identity theft. "When I heard about it, it hit me," says Davis. "I was like, 'Oh, God.'" ⊙

Matt Taibbi can be reached at m_taibbi@yahoo.com.

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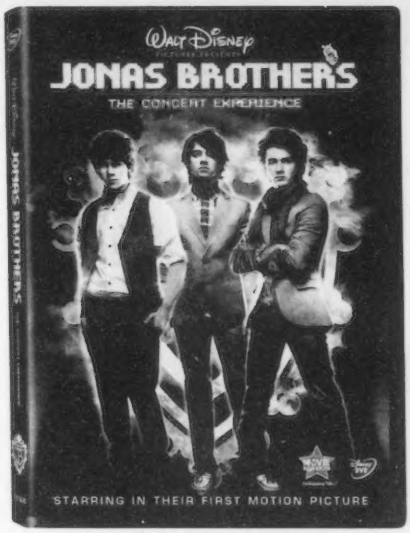

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INDEPENDENTS DAY

TO CELEBRATE JULY 4TH, THE *PHOENIX* PRESENTS OUR SECOND-ANNUAL, STATE-BY-STATE GUIDE TO THE 50 BEST BANDS IN THE USA

_BY DANIEL BROCKMAN, MICHAEL BRODEUR, LANCE GOULD, MATT PARISH, AND RYAN STEWART

Each year for the Fourth — when we've run out of bottle rockets to fire at tourists from our rooftop — we, the *Phoenix* edit staff, like to celebrate our independence by celebrating our independents. And that means scouring each of our great union's states for their best emerging musical acts.

Of course, when you put those last four words in a row like that, you're gonna have a lot of splainin' to do. Allow us to walk you through the fine points of our selection process — and pre-empt your need to express-mail rotten tomatoes to our faces.

BEST As July 4 proves via beer and explosions, democracy is vital. It has, however, no place here. Our crack team of thick-spectacled, deep-eared writers spent months hunting and hours debating the music, merits, quirks, saving graces, tragic flaws, haircuts, and commitment to radness of each candidate. There was fighting, crying, and chair-dancing. (Looking for a good band in some of these places is like looking for nachos in Russia.) But the end result is a list that is, empirically speaking, impossible to fuck with. (Oh, and if it looks like our math sucks, it's because we counted DC as a state — even if it's more like a state of disrepair.)

EMERGING There's a not-so-fine line between acts that are new to us and new to people of the states from which said acts were plucked. Some are in their teens, some have been at it for years. So, to avoid getting shit from everyone ever, we've generally abstained from use of the word "new" in favor of "emerging." It also gives their rise to notoriety a bit more gravitas — like a virus, or Swamp Thing.

MUSICAL ACTS A melting pot of a nation requires a melting pot of a list. While we're not gonna pretend that we are free of rockist markings, we *did* attempt to draw from as many genres as possible — we've got metal, rap, electronic, indie-pop, art-punk, Americana, and whatever the hell Capillary Action (see New York) counts as. We've also got solo artists masquerading as bands (Indiana, Vermont), and just plain soloists (Florida, Maryland, Tennessee, South Carolina, Mississippi).

And there you have it. Be sure to visit this feature's nifty Web component, which sports oodles of audio and video of our winning acts. Of course, we also welcome your grievances and/or kudos in comment form — if we totally missed the most awesome band in Des Moines or something, *do* let us know. (There's always next year.) ◉

✪ Alabama

BAND Thomas Function | **CITY** Huntsville

WHY THEM? For those wondering whether the much-adored *Nuggets* compilation ever penetrated the borders of Alabama, Thomas Function offers evidence of a resounding "yes." The joyous frat-rock of "Can't Say No" is kicked off by a meaty bass riff and buoyed by a loopy, almost church-y organ. Toss in Josh Macero's frenetic falsetto and the Ritalin-addled gang-backing vocals, and you've got a contemporary take on the Kingsmen channeled through (oddly enough) mid-'70s Television. As infectious as swine flu. | **SONGS THAT GOT US** "Can't Say No," "Peanut Butter and Paranoia Jam" | **ON THE TUBES** myspace.com/thomasfunction | **RECORD LABELS** Fat Possum, Alive | **BONUS BIT!** On its MySpace page, the band describes their sound as "Jeff Lynne drinking jimson weed milkshakes."

_Lance Gould

✪ Alaska

BAND Stubby's Crack Co. | **CITY** Anchorage

WHY THEM? Pretty much any drunk-sounding band with a brass section gets described as "gypsy punk" these days, but we're not even certain there *are* gypsies in Alaska (or at least there weren't any in the Craigslist personals). It matters not, because the moniker is only kind-of-sort-of helpful when it comes to Stubby's Crack Co. — they're way more bent than the term might imply. And there's something delectably off in their strangely erudite guitar brawls; when drummer/lead singer Orion Donicht growls "I've got a radical idea about the human condition," you half expect that idea to involve him putting a pint glass through your face. | **SONG THAT GOT US** "Open the Borders" | **ON THE TUBES** myspace.com/stubbyscrackco | **RECORD LABEL** Spenardcore | **BONUS BIT!** Described by *Dusted* as "drawn-out beer gut punk sleaze with sax" and by *Razorcake* as "the soundtrack to a hillbilly hangover."

_Ryan Stewart

✪ Arizona

BAND Shark Pants | **CITY** Tucson

WHY THEM? For a taste of the rocket-fueled mania that will leave your ears feeling like they were just sucking on the exhaust pipes of a Bonneville Salt Flats racer, tune into "Kung Fool," which kicks off with what sounds like the mating call of a psychotic toucan. It's winking surf music for adrenaline junkies, with MC5/Rob Tyner-esque vocals. But Shark Pants isn't about kicking out the jams — they're about thrashing them down to, like, 90 seconds in length and then stomping the crap out of them. (See the band's debut album, *Porno Snakehead*, which tears through nine songs in less than 16 minutes.) Wham, bam, thank you, Pants. | **SONGS THAT GOT US** "Kung Fool," "Flatside Negative" | **ON THE TUBES** myspace.com/sharkpants | **RECORD LABELS** Recess, Underground Government | **BONUS BIT!** It's no Jacko-esque *Thriller*, but their frenetic video for "Kung Fool" (youtube.com/watch?v=64iXiecloDM), shot live in Japan, features them as zombies.

_LG

Arkansas

BAND Ginsu Wives | **CITY** Little Rock

WHY THEM? Ginsu Wives bust out some of the ickiest, most coked-out robot disco ever. There was a time when Providence's Men's Recovery Project released scads of this kind of material — fat synth grooves and the misanthropic, vocal blank stares that you're afraid to look behind — but that throne's been vacant for a while. "The party is right here," the Wives repeat ad nauseam on the plodding dirge of the same name, while the nasty fuzz-bass in "Hello My Love" marks the unholy marriage of punk and G-funk under a creepy falsetto chorus that would make Gene Ween blush. If Prince had grown up as Jon Lovitz's adopted baby brother, we might have had the Ginsu Wives 25 years ago. | **SONGS THAT GOT US** "Hello My Love," "Paula Abdul Jabbar" | **ON THE TUBES** myspace.com/ginsuwives | **RECORD LABEL** Negative Art | **BONUS BIT!** Fans of Nam June Paik, pantomimed money shots, PCP, and chubby, oiled-up shirtless men might enjoy the thoroughly NSFW video for "Hello My Love" (youtube.com/watch?v=G35vcvNlCK8). The rest of you have been warned.

_Matt Parish

California

BAND The Mae Shi | **CITY** Los Angeles

WHY THEM? When we last saw this seven-dude party patrol at that SXSW thing, they unfurled a giant parachute over the audience before bounding into a spellbinding 40-minute frenzy of stoopid jams ("Run to Your Grave"), high-energy butt rock ("Boys in the Attic"), and skronky-sweet post punk ("Born for a Short Time"). In the iffiest of times, we need a binge band with mastery of bombastic distractions, and if the Mae Shi don't come out and say it, their parachute does: we're all in this together, yo. | **SONG THAT GOT US** "Run to Your Grave" | **ON THE TUBES** myspace.com/themaeshi, mae-shi.com | **RECORD LABEL** Moshi Moshi | **BONUS BIT!** The Mae Shi's UK labelmates Slow Club do an airy acoustic cover of "Run to Your Grave" that 1) reveals what an unexpectedly morbid song it is, and 2) somehow makes it sound pretty.

_Michael Brodeur

Colorado

BAND Kingdom of Magic | **CITY** Denver

WHY THEM? After decades of cookie-monster metal, we've been fortunately swept into a post-Wolfmother renaissance: epic tracks abound, with fantastical themes sung by vocalists unafraid to hit the higher registers and send their listeners soaring for the sun. Kingdom of Magic is the sound of ex-hardcore dudes freed from the chains of that format's drudgerous rules and regulations. Vocalist/guitarist Luke Fairchild releases the wolves, in a manner of speaking, resulting in lengthy hammerdowns that manage to harness the water-treading brutality of stoner titans like Sleep with an almost upbeat and joyous wonder. | **SONG THAT GOT US** "Gravity Falcon" | **ON THE TUBES** myspace.com/kingdomofmagic | **RECORD LABEL** Bad People | **BONUS BIT!** That band name might be talking Disney, but with song titles like "Serpents," "Mighty Manatee," "Fight Like Apes," and "Gravity Falcon," it's more likely propping the animal kingdom.

_Daniel Brockman

Connecticut

BAND Magik Markers | **CITY** Hartford

WHY THEM? Discussing "guitar politics" in an interview, Elisa Ambrogio stated her inspiration in the form of a question: "What if you played guitar the way a girl jerks off?" We've often wondered the same thing. (See here for her rhetorical question followed immediately by a performance that provides the answer: youtube.com/watch?v=WInKHEhRrvM.) Once a trio, now a duo, Ambrogio and drummer Pete Nolan deal in skillfully dissonant, distorted guitars and nearly spoken-word female vocals that vacillate wildly between smoldering apathy and simmering fury. That's an oversimplification, though, because their latest, *Balf Quarry*, shows some real versatility, like in the toy-keyboard drones of "Psychosomatic" or the piano-heavy storm of "State Numbers." | **SONGS THAT GOT US** "Don't Talk in Your Sleep," "7/23" | **ON THE TUBES** myspace.com/theemagikmarkers (note: two "e"s in "thee"), themagikmarkers.com | **RECORD LABELS** Drag City, Arbitrary Signs, Ecstatic Peace | **BONUS BIT!** Though they're now based in Brooklyn, New York, the Markers have drawn clear paths to their Connecticut roots in such album titles as *Balf Quarry*, which is the name of a trap-rock mine outside Hartford.

_RS

Delaware

BAND Atlas | **CITY** Wilmington/Newark

WHY THEM? One thing that all Delaware bands excel at: making like they're from Philly. Seriously, this state has about as many high-quality bands repping it as it has national parks. (Trust me, down there, that zinger will sting pretty hard.) But, lo! From a statewide swamp of horrible third-gen emo and bar rock rises Atlas, a smart young four-piece who, yes, you can tell enjoy the Arcade Fire and Vampire Weekend, but also enjoy having friends, so there's a bit less tie-tightening austerity and a lot more youthy gusto. Alabaman electro-acoustic wunderkind Friendly Foliage made a sweet-ass remix of "Blue Lake" (myspace.com/friendlyfoliage), but the original version is a good ambassador of their catalogue: explosive post-rock, easily scalable to basement or arena proportions.| **SONG THAT GOT US** "Blue Lake" | **ON THE TUBES** myspace.com/atlasde | **RECORD LABEL** Unsigned | **BONUS BIT!** They were originally thinking of naming the band "Teaser and the Firecat" as a what-up to Cat Stevens, then whatever medications they were mixing wore off.

_MB

District of Columbia

BAND Le Loup | **CITY** Washington, DC

WHY THEM? A seven-piece collective that sounds like it has twice as many members, Le Loup weaves what it refers to on its Web site, rather understatedly, as a "sonic tapestry." That's one way to describe these swelling and receding song cycles about Dante's *Inferno* that appear to be played by coy wood nymphs with T-Rex and Arcade Fire in their iPods. Call their approach a kitchen sync: they toss in banjos, French horns, vibes, handclaps, and multiple vocal overdubs in tracks that often start out deceptively simple but build to ethereal, complex climaxes. | **SONGS THAT GOT US** "Le Loup," "Planes Like Vultures" | **ON THE TUBES** myspace.com/leloupmusic, leloupmusic.net | **RECORD LABEL** Hardly Art | **BONUS BIT!** Band founder Sam Simkoff found the other six members of Le Loup through ads he placed on Craigslist.

_LG

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Florida

ACT Dominique Young Unique | **CITY** Tampa

WHY HER? Miss Dominique, a 17 year old from Tampa projects who's been taken under Yo Majesty's funky wing, patches together sped-up Santigold-school hip-hop, electro, and the best '70s funk and disco samples ever, rapping rapid-fire dance commandments impossibly multi-tracked like dovetailing kamikaze planes. Her songs sound like hallucination playground beat-downs handed out by a gang of teenage female storm troopers. If this girl doesn't blow up soon, the world should brace itself for a monster Tampa tantrum. | **SONG THAT GOT US** "Music Time" | **ON THE TUBES** myspace.com/dominique-youngunique | **RECORD LABEL** Unsigned | **BONUS BIT!** Young started young, cutting songs at the age of 12 in Yo Majesty's studio in her Robles Park neighborhood.

_MP

Georgia

BAND Dark Meat | **CITY** Athens

WHY THEM? One of the biggest, sloppiest messes of a rock show you'll ever stumble on, Dark Meat packs upward of 10 or 15 people (depending on the performance) onstage, dons war paint, and blows confetti all over the crowd while a confusing splattering of horns, electronics, guitars, and (usually) doubled-up drummers go on a free-form skid under Jim McHugh's Southern depravo-psychedelia. There was a point in the Butthole Surfers' career, around *Hairway to Steven*, where this sort of thing seemed like a viable next step. Instead, 20 years later, we have Dark Meat spilling out of a school bus to pick up the pieces. | **SONG THAT GOT US** "Freedom Ritual" | **ON THE TUBES** myspace.com/darkmeats | **RECORD LABEL** Orange Twin, Volcom Entertainment, Vice | **BONUS BITS!** The band's official full name is Dark Meat/Vomit Lasers Family Band/Galaxy. Several members of Dark Meat live at Orange Twin, a 100-acre "eco-village" (and record label) based outside of Athens.

_MP

Hawaii

BAND Ill Valley | **CITY** Sunset Beach

WHY THEM? After suffering through years of *Magnum, P.I.* and a *Brady Bunch* story arc featuring a missing tiki and a tarantula, Hawaiians must be *pissed* about mainland interlopers. Hawaiian hip-hop outfit Ill Valley's MC/lyricist Hoku Haiku takes the high road of sorts, simply noting that, one day, the islands will be rid of the damn fat tourists once and for all. In "Ashes of Da Past," over an addictive, mournful acoustic-guitar riff, he summons the "haunting sound" of "the conch shell" and warns of a time when "the tourist traps will get no water for their courses/No leis made of plastic and tacky tiki glasses/Every single condo can't have koa cabinets." In other tracks, like "Old School Toyota," he celebrates the bratherhood of cruising the islands in a sweet whip while inhaling Maui's finest. | **SONGS THAT GOT US** "Ashes of Da Past," "Old School Toyota" | **ON THE TUBES** myspace.com/illvalley | **RECORD LABEL** Ill Valley Productions | **BONUS BIT!** Hoku is a graduate of the Kamehameha Schools, founded by Princess Bernice Pauahi Bishop, great-granddaughter and last royal descendant of Kamehameha the Great.

_LG

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Idaho

BAND Finn Riggins | **CITY** Boise

WHY THEM? Finn Riggins deliver a winning combo of whirling post-punk, krautrock, and psyched-out organ jams. The Boise trio dabbles in a little bit of everything. Steel drums bang away in hypnotic little patterns while singer Lisa Simpson (for real?!) croons and vamps like the spooky ghost of a coffee-shop balladeer. They've been ripping up the Pacific Northwest and Idaho for a few years now, and their new record, *A Soldier, A Saint, An Ocean Explorer*, bristles with friction and brilliant ideas. Whoever the other band in Boise is should be taking close notes. | **SONG THAT GOT US** "Pankakes" | **ON THE TUBES** myspace.com/finnriggins | **RECORD LABEL** Tender Loving Empire | **BONUS BIT!** The co-ed threesome formed when they met in college in Moscow — but before you haul them off to Guantánamo, realize that it's Moscow, *Idaho*.

_MP

Illinois

BAND Maps & Atlases | **CITY** Chicago

WHY THEM? Everybody has that one super-anal friend who keeps his apartment impossibly neat, arranges his furnishings according to some invisible geometry, folds each towel, and tucks every sheet with an aggressive sense of crispness. Now that guy has a new favorite band. If your hatred for Vampire Weekend has nothing to do with how they satisfied their multi-cultural credit hours, but rather how infuriatingly organized they are, run far from this blurb. If, on the other hand, you like your pop agile, fragile, nimble, wry, and, well, kind of WASP-y (that is, if when you think Chicago, you think of the lush ditties of the Sea and Cake, or the warm math of Sweater Weather or early Joan of Arc), their *You, Me and the Mountain* EP might make the perfect new housemate. | **SONGS THAT GOT US** "Artichokes," "Israeli Caves (demo)" | **ON THE TUBES** myspace.com/mapsandatlases, mapsandatlases.org | **RECORD LABEL** Sargent House | **BONUS BIT!** The band often plays live with a vibraphonist — who doesn't always fit in the room during practice (see for yourself here: youtube.com/watch?v=wQHMq3ke4bU).

_MB

Rye Rye

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Fire on Fire

Indiana

ACT Grampall Jookabox | **CITY** Indianapolis

WHY HIM Hoosiers, you've lost a Michael but gained a Moose. David "Moose" Adamson seems like he already has a perfectly serviceable nickname, but that hasn't stopped him from adding a *nom du disque* to his ID repertoire: Grampall Jookabox. The Jookabox cannon — equal parts industrial hip-hop, key-bump disco, psycho-freaky folk, and loonish lyrical journeys to the center of Moose's mind — is a dangerous mélange that triumphs over its disparate ingredients. Taken all at once, his eclectic works present what seem to be field recordings from some bizarro Lynchian landscape, but beyond their weirdness the songs also explore street culture, particularly where black and white traditions collide. They're also hypnotic as all get-out. | **SONG THAT GOT US** "The Girl Ain't Preggers" | **ON THE TUBES** myspace.com/jookabox | **RECORD LABELS** Asthmatic Kitty, Joyful Noise, Fat Bird | **BONUS BIT!** One track from his new album, *Ropechain*, "I'm Absolutely Freaked Out," was recorded in Central State Hospital, an abandoned Indianapolis insane asylum.

_LC

Iowa

BAND The Poison Control Center | **CITY** Ames

WHY THEM? People like to crap on the most revered rock of the '90s for not being a fraction as fun as the worst pop of the '80s, but we had *some* good times back then, right? Lucky for us, groups like the Poison Control Center exist to remind everyone that a slavish adherence to the doctrines of Pavement, etc., can still lead to infectious somersaulting giddiness. The PCC literally burst with enthusiastic abandon, able to toss in VU-like guitar strangulations into head-bobbing froth-fests like "Glory Us" and "Ride the Thunder" in such a way that to listen and attempt to stand motionless with arms crossed is an exercise in grumpy futility. | **SONG THAT GOT US** "Glory Us" | **ON THE TUBES** myspace.com/thepcc, indiepages.com/pcc | **RECORD LABEL** Afternoon | **BONUS BIT!** The band occasionally gets e-mails "from people trying to figure out what to do when their child swallowed some sort of chemical."

_DB

Kansas

BAND Rooftop Vigilantes | **CITY** Lawrence

WHY THEM? Out of a kinetic scene in Lawrence, the head of the class at the moment is the raucous Rooftop Vigilantes. Defiantly sloppy Midwestern rock, à la the Replacements — for whom they have an understandable boner, and whose "Can't Hardly Wait" is in their repertoire — the RVs traffic in 100-second hook-laden punk-pop drive-bys, ascendant with a maniacal "Runaway" Farfisa organ that adds Del Shannon-ish flavor. Their debut record, *Carrot Atlas*, blasts past 16 songs in a glorious 27 minutes. | **SONGS THAT GOT US** "Drew Want Dino," "Copper Is Free" | **ON THE TUBES** myspace.com/rooftopvigilantes | **RECORD LABELS** WoodenMan, CHOMP WOMP! | **BONUS BIT!** The RVs cryptically describe their sound on their MySpace page as like "the Texas Rangers, only with more teeth."

_LC

Kentucky

BAND Young Widows | **CITY** Louisville

WHY THEM? Stoner metal, doom metal, whatever you prefer to call ultra-heavy metal with actual vocal melodies, coming from the Young Widows it just sounds like, well, Louisville — before it got all refined and Slinty. The Young Widows stir the ghosts of '90s Louisville sludge forces like Wino, Crain, and Rodan — and beat the snot out of them in the process. Even suckers for stoner or doom metal, or anyone lately enjoying bands like Part Chimp or Pissed Jeans, won't find the Widows' scorching (if slow-burning) riffage hard to handle. | **SONGS THAT GOT US** "Old Skin," "Lucky and Hardheaded" | **ON THE TUBES** myspace.com/youngwidows | **RECORD LABEL** Temporary Residence | **BONUS BIT!** The band released a series of split singles with other artists, including legendary Kentuckian Bonnie "Prince" Billy (a/k/a/ Will Oldham).

_MB

Louisiana

BAND Generationals | **CITY** New Orleans

WHY THEM? This is cold, hard funk from some buttoned-up, angular-faced Europeans with a couple of '80s drum machines, some juicy synths, and "Freakazoid" robots manning the boards. So why does every other thing they do sound lifted from a vault of reverb-slathered AM pop? The Generationals aren't your typical N'awlins export, coming off like Gary Numan's Tubeway Army covering the Beach Boys — and then remixed by Propellerheads. | **SONGS THAT GOT US** "Angry Charlie," "Bobby Beale" | **ON THE TUBES** myspace.com/generationals, generationals.com | **RECORD LABEL** Park the Van | **BONUS BIT!** Ted Joyner and Grant Widmer may be otherwise known as members of now-defunct Baton Rouge favorites the Eames Era.

_MP

Maine

BAND Fire on Fire | **CITY** South Portland

WHY THEM? Buddies with last year's winners from Maine, Big Blood, Portland collective Fire on Fire dwell in the same freakish-folk milieu. You'll need a compass: it's Southern gothic bluegrass via the northern tundra, complete with hand drums, accordion, and banjo. Take it as a good sign that Swans guru Michael Gira signed them to his Young God label, calling them "a backwoods, fierce, psychedelic Mamas and the Papas or a crazed and joyously vengeful gospel string band." | **SONG THAT GOT US** "Hangman" | **ON THE TUBES** myspace.com/fireonfiremusic | **RECORD LABEL** Young God | **BONUS BIT!** Features three members of beloved sort-of-local post-rock icons Cerberus Shoal, as well as solo folkie Micah Blue Smaldone.

_RS

Maryland

ACT Rye Rye | **CITY** Baltimore

WHY HER? Rye's guttural splattering of minimal world-beat-hip-hop funk is poised to hit the world like Lil' Mama v. 2.0: her impending debut LP, *Go! Pop! Bang!*, mixes the cadence of playground taunts with a forceful presence that will soon be hard to ignore. "I'm a really nice girl you know/We should take a little trip to Baltimore," she intones on "Hardcore Girls," which is like an answer to all those endless odes to the party antics of Atlanta and St. Louis we've been bombarded with over the years. At 18, her sheer bravado and, dare I say, swagger is electrifying — there's no possible way you won't be rocking this by the end of the summer. | **SONG THAT GOT US** "Shake It to the Ground" | **ON THE TUBES** myspace.com/tharealryerye (note "tha" with an "a") | **RECORD LABEL** N.E.E.T./Interscope | **BONUS BIT!** Rye is the first signee to M.I.A.'s own label, N.E.E.T. (Not in Education, Employment, Training)..

_DB

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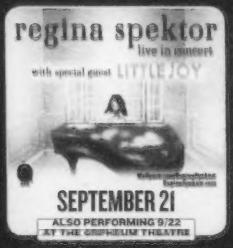

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Massachusetts

BAND Magic Magic | **CITY** Boston

WHY THEM? In our biz, it's downright energizing to learn of bands by simple word of mouth, as opposed to by a multi-platform blitzkrieg of publicists. Such was the case with Magic Magic, who rep Boston via Salem rather brilliantly on their self-titled debut. That's "brilliantly," because the bulk of their fans (thanks to a special arrangement with Rough Trade's retail outlets overseas) are in the UK, where they are a few back-alley candids away from being full-on darlings in the music press. Understandably so, as their deft blend of woozy textures, twinkling guitars, lilting vocals, choral lapses, tasteful percussive clamber (courtesy of two drummers), and sheer variety of styles are all well-tempered by a pop approachability that's far too rare and oh-so refreshing. | **SONG THAT GOT US** "Sleepy Lion" | **ON THE TUBES** myspace.com/magicmagicband | **RECORD LABEL** Unsigned | **BONUS BIT!** The "Magic Magic Expanded Universe" at mikehlady.blogspot.com is rich with all sorts of vaguely band-related multimedia bric-a-brac. Highly recommended: the surrealist laffs packed into each of their "video novels."

_MB

Michigan

BAND Child Bite | **CITY** Detroit

WHY THEM? Rare is the no-wave band that sends you home with a big smile and a few hooks to remember them by. Sure, there's the sly funk and manic yelps while guitars limp through inadvisable harmonies and splat off-key chords. But just when you think you're not gonna make any friends at this show, Detroit's Child Bite toss you a rope with a triumphant sing-along chorus from a Madness throw-away or the cruising shards of a hair-metal anthem. Lore goes that their songs are cobbled together from recorded bits of unwieldy jam sessions on Shawn Knight's computer, and then re-learned as though they were, well, actual songs. This goes a long way toward explaining Child Bite's unique damage, which goes way further than art. | **SONG THAT GOT US** "Never Ending Mountain Slammer" | **ON THE TUBES** myspace.com/childbite, childbite.com | **RECORD LABELS** Suburban Sprawl Music, Joyful Noise Recordings | **BONUS BIT!** Extra points for the joystick-controlled synth.

_MP

Minnesota

BAND Red Pens | **CITY** Minneapolis

WHY THEM? Appropriately sobriquetted, the Minneapolis two-piece Red Pens are like a point-by-point correction of the still-burgeoning revival of early-'90s lo-fi aesthetics — or lack thereof. Call us old-fashioned, but *fuck*: the Pens' combination of soupy *Goo* guitars, plunging nosedives of noise, sing-songy Yo La vocal melodies, and bright sheets of shimmering noise (cassette hiss — is that you?!) is just about perfect. Does it sound a little familiar here and there? A *Bee Thousand* times yes, but isn't that kind of the point: figuring out what made us all stop rocking this truly? | **SONG THAT GOT US** "Weekdays" | **ON THE TUBES** myspace.com/redpensband | **RECORD LABEL** Unsigned | **BONUS BIT!** Astute indie-pop dweebs of a certain age may recognize guitarist/singer Howard W. Hamilton III as the man behind beloved bedroom-electro magnate Busy Signals (myspace.com/therealbusysignals).

_MB

Mississippi

ACT Dent May & His Magnificent Ukulele | **CITY** Taylor

WHY HIM? While it would be accurate to describe NYU film-school dropout Dent May as an oddball showman in the vein of Tiny Tim who does indeed play ukulele, it wouldn't begin to do justice to his enormously appealing talents. Marrying minimalist roots-rock with micromanaged knob-twiddling, May is more like a trailblazing Frankenstein amalgam of Buddy Holly and Brian Wilson, given life by a winking Wes Anderson. To triangulate his delightful strangeness, toss in some hiccupping Brazilian instrumentation, a Prince cover of "When You Were Mine," and an unhealthy obsession with the Partridge Family. | **SONGS THAT GOT US** "Howard," "Meet Me in the Garden" | **ON THE TUBES** myspace.com/dentmay, dentmay.com | **RECORD LABEL** Paw Tracks | **BONUS BIT!** Animal Collective discovered May in Oxford, Mississippi (where they tracked *Merriweather Post Pavilion*), and quickly signed him to their Paw Tracks label.

Missouri

BAND Ha Ha Tonka | **CITY** Springfield

WHY THEM? I'm sure someone still loves you, Someone Still Loves You Boris Yeltsin, but we've moved on to Ha Ha Tonka. Over the course of a heavy year of touring the country, they've refined their mix of sunlit bluegrass, ornery indie-punk, and Smoky Mountain folk resulting in the lovely new *Novel Sounds of the Nouveau South*. Imagine Wilco's most tolerable moments brought to life with the beer-tilting kicks of Kings of Leon — now jab it with a hickory stick and make it angry. | **SONGS THAT GOT US** "Caney Mountain," "St. Nick on the Fourth in a Fervor" | **ON THE TUBES** myspace.com/hahatonka, hahatonkamusic.com | **RECORD LABEL** Bloodshot | **BONUS BITS!** Lead singer Brian Roberts is a cancer survivor, and his experience with the American health-care system informs many of his band's political leanings. Their new album takes its premise from early-20th-century writer Harold Bell Wright's 1907 novel set in the Missouri Ozarks, *The Shepherd of the Hills*. The novel's name carries on in the form of the Shepherd of the Hills Theater in Branson, Missouri's mecca of tackiness.

_MB

Magic Magic

Montana

BAND Secret Powers | **CITY** Missoula

WHY THEM? Ryan "Schmed" Maynes arrived in Missoula from the cynical shores of LA with a single-minded aim: to create the most mind-frying power-pop/rock orchestra that ever was. The result of his collaboration with the natives is Secret Powers, a band dedicated to the pursuit of musical guilty pleasures. Sounding alternately like a theme song to a '60s kids' show and a joyride on Electric Light Orchestra's spaceship, tracks like "Marry Ann" and "One Less Star" show this flamboyant collective overpowering any sense of cool detachment and ironic cynicism, as cascading and shimmering vocal waterfalls glide to unabashed choruses and mirror-ball guitar walk-arounds. | **SONGS THAT GOT US** "One Less Star," "Orange Trees" | **ON THE TUBES** myspace.com/secretpowersmt | **RECORD LABEL** Square Tire Music | **BONUS BIT!** While in Hollywood, Schmed worked on soundtracks for such TV shows as *Weeds* and *Third Rock from the Sun*.

_DB

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Nebraska

BAND UUVVWWZ | **CITY** Lincoln

WHY THEM? Someone hasn't forgotten that you can royally fuck with melody, hooks, and any semblance of a vocal narrative and still have a buttload of incredible punk-funk jams on your hands. These guys tune up the Erase Errata skronk attack with an extra bite and precision, led by sinister, dissonant guitars bouncing off counterpoint growling bass. All the while, Teal Gardner conjures a Bride of Captain Beefheart persona to toss out refrains like, "A suit made of shark teeth and it's making a tooth suit." | **SONG THAT GOT US** "Shark Suit" | **ON THE TUBES** myspace.com/uuvvwwz, uuvvwwz.blogspot.com | **RECORD LABELS** Saddle Creek, It Are Good | **BONUS BIT!** Say it with us: double-U, double-V, double-W, Zee. See? Actually kind of catchy.

_MP

Nevada

BAND The Black Jetts | **CITY** Las Vegas

WHY THEM? Every major metropolis must have 50 loud and leering assholes like Gabe Stiff wandering its despairing boulevards — but it's still always such a treat when one of them gets it together to form a band and channels that serpentine decadence into performance art. Sounding like a wounded dog alternately licking his wounds and lashing out at all aggressors, real or imagined, vocalist Stiff and his cohort of glam-rock warriors condense decades of Cro-Magnon-y garage into a fireball of sleazy-yet-soulful nihilism. Like a casino floor, their musical world has no windows — and lots of oxygen pumped in. | **SONGS THAT GOT US** "Thrill City," "Another Nite" | **ON THE TUBES** myspace.com/theblackjettsexplosion, theblackjettsexplosion.com | **RECORD LABELS** Rank Outsider, High Voltage | **BONUS BIT!** The *Las Vegas Review-Journal* chose the Jetts as the Best Local Rock Band of the year. They even made a fancy little certificate-thing for them, signed by the publisher guy and everything. Adorable!

_DB

New Hampshire

BAND The Everyday Visuals | **CITY** Manchester

WHY THEM? The Everyday Visuals play meticulously crafted pop with an eye (or ear) on vocal melodies and harmonies, all held together by lead vocalist Christopher Pappas. The sparse jangle and pitchy antique piano in "Limb from Limb" conjure the Walkmen and XTC; the driving pop exuberance of "Boom! Boom! Boom!" sounds like a French Kicks demo (maybe even a Matthew Sweet B-side), and "Driving" — well, that's pure Pappas: a sweet melody and a delicate acoustic guitar serenading a sunset of soft feedback. | **SONGS THAT GOT US** "I'll Take It All in Stride," "Boom! Boom! Boom!," "Florence Foster Jenkins" | **ON THE TUBES** myspace.com/theeverydayvisuals, theeverydayvisuals.com | **RECORD LABEL** Self-released | **BONUS BIT!** Pappas gets his lo-fi solo rocks off under the pseudonym Forest Fires (myspace.com/theforestfires). The gorgeous "Lost at Sea" is like a long-lost outtake from *Sweetheart of the Rodeo*.

_RS

New Jersey

BAND Screaming Females | **CITY** New Brunswick

WHY THEM? Well, 1) because we're tired of hearing about gall-durned Titus Andronicus when we know exactly *zero* people who've dug their live show, and 2) because why the *fuck* are we talking about those guys when Screaming Females exist? Head Female and guitarist Marissa Paternoster's fiery, feral guitar scratches each song, and filthy bass lines leave gross tire tracks all over their most recent album, *Power Move*. (Their split 7-inch with defunct and beloved fellow Brunswickians Hunchback is worth hunting down, too.) But it's when the blistering Paternoster fully realizes her band's moniker that makes your ears have heart attacks. | **SONG THAT GOT US** "Boyfriend" | **ON THE TUBES** myspace.com/screamingfemales, screamingfemales.com | **RECORD LABEL** Don Giovanni | **BONUS BIT!** Paternoster told thetripwire.com: "If I saw me, I'd say, 'Look at that lesbian shredding!' But you know, I would automatically assume that any girl that shreds is a lesbian. I'm going to assume that Marnie Stern is a lesbian, and who else plays guitar? Yeah, they're all lesbians." (Relax — she is too.)

_MB

New Mexico

BAND The Giranimals | **CITY** Albuquerque

WHY THEM? Maury Povich and Connie Chung have to be one of the most annoying celebrity couples in modern history. Thankfully for other namesake couplings, the Giranimals have come along to rescue the good Maury-and-Connie name. Maury (vocals/drums) and Connie (vocals/keyboards/guitar) Crandall's band is cute as hell — and what else would you expect from a band named after a line of adorable jammies? While superficially the whole project might seem a little too saccharin, spend some time with the Giranimals and you'll discover some organically sweet, jangly jams. | **SONGS THAT GOT US** "I'm Your Huckleberry," "Slow One" | **ON THE TUBES** myspace.com/thegiranimals | **RECORD LABEL** June | **BONUS BIT!** Founder Maury Crandall is the younger brother of Marty Crandall, ex-keyboardist/bassist of perhaps New Mexico's best-known musical outfit, the Shins.

_LG

New York

BAND Capillary Action | **CITY** New York City

WHY THEM? If 2009 — with all of its Dirty Projecting, Cryptacizing, and Animal . . . Collectiving — truly is the Year of the Destabilized Pop Song . . . well, this *still* won't be Capillary Action's year. Winning over legions of Les Claypool fans at home and hordes of soul-patched jazz hippies abroad doesn't quite lube up the fast track to indie stardom. Nor do songs that sound like both Elvises in a serious Burt Bachawreck with the Mothers of Invention. But even as this all-acoustic quintet pull their best white-rabbit impression, darting behind any available obstruction, it's clear they *want* you to follow them — and Jonathan Pfeffer makes sure his soaring, seizing, stammering, polymath outbursts are worth following. "Elevator Fck," for instance, is as impossible to forget as it is to hum. | **SONG THAT GOT US** "Elevator Fck" | **ON THE TUBES** myspace.com/capillaryaction | **RECORD LABEL** Natural Selection | **BONUS BIT!** Immediately after performing "Elevator Fck" for a German radio show, the host rushed up to ask Pfeffer, "Why do you do that? That kind of music?" Pfeffer's reply: "I don't have a choice."

_MB

North Carolina

BAND The Rosebuds | **CITY** Raleigh

WHY THEM? Fuzzed-out pop that doesn't fit neatly into any narrow niche — sometimes they'll sound like a garage-roots act, sometimes they do New Wave, sometimes they break into a gospel sing-along. But the unifying aspect of it is that it's all catchy as shit. Rosebuds are a husband/wife duo who seem to really still like each other. And they aren't overly cutesy (Mates of State!) or precious (Matt & Kim!) — even with overly cutesy, precious song titles like "Nice Fox" and "Hello Darling." | **SONGS THAT GOT US** "Bow to the Middle," "Border Guards" | **ON THE TUBES** myspace.com/therosebuds, therosebuds.com | **RECORD LABEL** Merge | **BONUS BIT!** Check out the sweet video (youtube.com/watch?v=qgdig-ymrm4) of their dog Jasmine covering Salt 'n Pepa — makes Keyboard Cat look like a serious pussy.

_RS

North Dakota

BAND Chlamydiot | **CITY** Fargo

WHY THEM? This violent bass-and-drums duo was forged in the same town that gave us Godheadsilo, which, as reference points go, is a good place to start. (Never mind that these Fargoans deny sounding like their forebears with a *Wayne's World*-ian "Not!") Furthermore, this twosome rocks seasick noisecore like nobody's business, and kicks into bruising one-two hardcore with raw, scraping vocals whenever it feels right. ("Several Hours" has multiple passages where the music stops for what sounds like an exploding braying donkey.) For grumps who still work at record stores, Chlamydiot is proof positive that there still exist groups with steel wool for guts who can live up to (and even out-pummel) the gnarliest Am-Rep ancestors. Plus, they named their band Chlamydiot. | **SONGS THAT GOT US** "Several Hours," "Fuckin' Bastard" | **ON THE TUBES** myspace.com/chlamydiot | **RECORD LABEL** Unsigned | **BONUS BIT!** Chlamydiots Ricky Tick (bass/vocals) and Tambo (drums) have been, according to their MySpace page, "riding the coke train to hipsterville since 2008."

_MP

Ohio

BAND Heartless Bastards | **CITY** Cincinnati

WHY THEM? It was inevitable that the hard times trad-rock has come upon would begin to result in bands, like the HBs, with a tough, sinewy aesthetic that is capable of weathering the storm. Not exactly new kids on the block, but their new lineup is more potent than ever. Centered around the alternately raspy and howling vocals of Erika Wennerstrom, the Bastards' sound combines the eternal somberness of The Band with moments of heaviness, passion, and grit, and the result is frequently cathartic. The title track of their new Fat Possum LP *The Mountain* encapsulates everything great about these Bastards, as every hit of the tom and glistening tremor of the steel guitar is another step to the pinnacle. | **SONG THAT GOT US** "The Mountain" | **ON THE TUBES** myspace.com/heartlessbastards, theheartlessbastards.com | **RECORD LABEL** Fat Possum | **BONUS BIT!** The band's name comes from a fake answer to a multiple-choice question posed by an electronic-trivia game in a bar, asking for the name of Tom Petty's backing band.

_DB

Oklahoma

BAND Stardeath & White Dwarfs | **CITY** Oklahoma City

WHY THEM? A white dwarf is a small star composed primarily of electron-degenerate matter, according to the Wik-Wik. We can't confirm that Stardeath & White Dwarfs are degenerates, but we *do* know that three-fourths of the quartet were (until recently) the backbone of fellow Oklahomans the Flaming Lips' road crew. And we can say with some authority that this neo-prog-rock outfit is heavier than any of the Flaming Lips gear, anchoring their own unique brand of psychedelic pop with a wicked, thumping bass. Imagine a Northwest Passage between King Crimson and OutKast and you'll have a sense of what these guys have discovered. | **SONG THAT GOT US** "I Can't Get Away" | **ON THE TUBES** myspace.com/stardeath, stardeathandwhitedwarfs.com | **RECORD LABEL** Warner Bros. | **BONUS BITS!** Collaborating with the Flaming Lips, Stardeath recorded an electrifying version of Madonna's "Borderline" (with a kickass video, too). Head Dwarf Dennis Coyne is also the nephew of lead Lip Wayne Coyne.

_LG

Oregon

BAND Red Fang | **CITY** Portland

WHY THEM? Twenty years after thrash killed hair metal and 10 after stoner removed virtuosity from the mix, it's heartening to see a band like Red Fang, which combines the fun, the chops, and the bulbous weight of all three. Looking like dorks but rocking with an admirably calculated abandon, they casually toss flaming firebird arpeggios and Mastodon-y turnarounds into an otherwise Fu Manchu-y boogie van. Bryan Giles's Ozzy-like wail floats over the proceedings when not stinging like a bee. Red Fang bring a beer-can-to-the-forehead glee and irreverence that is much needed in today's metal vortex. | **SONG THAT GOT US** "Prehistoric Dog" | **ON THE TUBES** myspace.com/redfangpdx, redfang.net | **RECORD LABEL** Sargent House | **BONUS BIT!** Fans of LARPing and/or shotgunning brews should consider Red Fang's hysterical video for "Prehistoric Dog" required time wasting.

_DB

Pennsylvania

BAND Popo | **CITY** Philadelphia

WHY THEM? The Malik brothers (Zeb, Shoiab, and Hassan) are certainly atypical of the output that star-making producer and *baile*-dealer Diplo has had his cocoa-buttery hands on — absent as it is of any street-cracking beatwork. But we're psyched he's putting out the Philly trio on his Mad Decent label, if only because it means more kids balancing brand new ballcaps on their domes at weird angles will be exposed to some catchy-ass weirdcore that sounds like the All Scars burning the B-52s in effigy. | **SONG THAT GOT US** "Kill Tonight" | **ON THE TUBES** myspace.com/popobros | **RECORD LABEL** Mad Decent | **BONUS BIT!** According to Mad Decent: "[Popo] first met Diplo down in Atlanta when he was playing those Dark Meat shows — he liked them so much he lit a huge firework off on stage, did the wind up, smoke got in everybody's face, and he got thrown out of the club."

_MB

Rhode Island

BAND The Low Anthem | **CITY** Providence

WHY THEM? Months before Nonesuch snatched them up to reissue *Oh My God, Charlie Darwin*, we were using this Providence trio's self-released second album (and modest masterpiece) as the backdrop to very serious cups of bourbon-spiked cocoa all through the winter. Some have griped that the record's even split between gritty Waitsian drinking songs and feather-light falsetto chamber folk is too vast an aesthetic chasm — but every tune they touch carries the same intelligent elegance, and the two sides of the same nickel never sounded so rich. | **SONG THAT GOT US** "Charlie Darwin" | **ON THE TUBES** myspace.com/lowanthem, lowanthem.com | **RECORD LABEL** Nonesuch | **BONUS BIT!** For the album, Ben Knox Miller and Jeff Prystowsky refurbished a WWI pump organ that had been battle-tested when chaplains dragged it out into the action. The two met at Brown, where both played middle infield in a Providence wood-bat baseball league and DJ'd an overnight jazz show at the college radio station.

_MB

South Carolina

ACT Cary Ann Hearst | **CITY** Charleston

WHY HER? Singer/songwriter Cary Ann Hearst rocks a unique brand of country: a coastal variant, sea-beaten and briny, but capable of stunning tranquility. We'll call it "salt-country." As Hearst laments lost love (or has her guts torn up by love she hasn't lost), the music surges and seethes between lonely

Continued on p 16

WFNX PLAYS THE 50 FOR THE 4TH!
THE *PHOENIX*'S SISTER RADIO STATION, 101.7 WFNX, IS ALSO PAYING TRIBUTE TO THE BEST NEW BANDS IN THE COUNTRY. **TUNE IN ALL WEEKEND LONG AT 30 PAST THE HOUR** AS WFNX PLAYS THESE EMERGING ARTISTS!

Continued from p 15

mountain blues and Myrtle Beach boogie. You get the sense from her voice — a tough, tight-throated holler somewhere between Lucinda and PJ — that this girl can stand up to pretty much anything, and the test of time is the least of her concerns. | **SONGS THAT GOT US** "Ghost of the Good Girls," "Dust and Bones" | **ON THE TUBES** myspace.com/caryannhearst, caryannhearst.com | **RECORD LABEL** Unsigned | **BONUS BIT!** Hearst just released an album co-written by fellow South Carolinian roots wrangler Michael Trent.

_MB

South Dakota

BAND We All Have Hooks for Hands | **CITY** Sioux Falls

WHY THEM? This is the Wu-Tang Clan of breezy DIY folk, populated by a dorm floor of Modest Mouse fans lost in the woods on mushrooms. Initial offerings from this sprawling nine-piece gang of musicians lean toward the lo-fi side of things, and that's fine with us. It just means that more mysterious layers of vocals and warbled horns can remain, covering the pop bones of every song like moss. | **SONG THAT GOT US** "The Man Trying To Outfox Us All" | **ON THE TUBES** myspace.com/weallhavehooksforhands | **RECORD LABEL** Afternoon | **BONUS BIT!** On the band's blog (hooksforhands.wordpress.com), in addition to offering a bunch of remixes, one-offs, alternate takes, and B-sides, the band promises a new album in September, a more mature one with "no more potty humor and cussin'. We are fucking serious now."

_MP

Tennessee

ACT Madi Diaz | **CITY** Nashville

WHY HER? There's no shortage of good stuff going on in Tennessee, but we're pushing for Madi Diaz. We're a little biased, as she spent a chunk of time here in Boston while at Berklee. We're also a little late, as Diaz moved to Nashville after repeatedly attempting to break into clubs in Boston and Cambridge and not finding any luck. (Nice *going*, Boston.) The move proved worthwhile: Diaz's new batch of songs have a natural pop ease that (almost) obscures their complexity. | **SONG THAT GOT US** "Look Outside" | **ON THE TUBES** myspace.com/madidiaz, madidiaz.com | **RECORD LABEL** Unsigned | **BONUS BITS!** She offers a maudlin cover of Whitesnake's tight-panted rawk milestone "Here I Go Again," and it's waaaaaaaay better than the original. Also: you just missed a secret show she played a couple weeks ago in Brighton.

_MB

Texas

BAND Girl in a Coma | **CITY** San Antonio

WHY THEM? This female trio comprising two Mexican-American sisters and their high-school pal updates dreamy, melodramatic '50s rockabilly for the post-punk set. Crande-voiced singer/guitarist Nina Diaz — who overshares at one point on their new album, *Trio B.C.*, that "I want to suck all of your toes" — has a thrilling instrument, which blends a breathy twang with an Anglophilic affect. Girl in a Coma (now signed to Joan Jett's label) suggests the answer to the hypothetical question, "What would it sound like if Lush caroused with Patsy Cline in a West Texas saloon?" | **SONGS THAT GOT US** "El Monte," "Pleasure and Pain" | **ON THE TUBES** myspace.com/girlsinacoma (yes, "girls" plural), girlinacoma.com | **RECORD LABEL** Blackheart | **BONUS BIT!** Morrissey invited Girl in a Coma to open for him on tour after kicking Kristeenyoung off the bill for suggesting onstage that he loves, loves, loves cunnilingus (or something to that general effect).

_LG

Utah

BAND Muscle Hawk | **CITY** Salt Lake City

WHY THEM? Kids in Utah need to dance. Hence: Muscle Hawk. Gunning for an epilepsy-inducing sensory overload that admirably brings back the spirit of "Where were you in '92?" UK hardcore, Muscle Hawk put four firmly on the floor and crank up the strobe. Inevitably the soundtrack to many an SLC party-gone-wrong, MH songs like "V-Pro" work their face-melting magic through a bullying funk that doesn't rely on gimmicks, fast cuts, or annoying filters to attract attention. Look for the trio's mix of live instrumentation and digital prowess to potentially convert legions of pilgrims in the coming years to the good word of ravetastic bliss. | **SONG THAT GOT US** "V-Pro" | **ON THE TUBES** myspace.com/musclehawk, reverbnation.com/musclehawk | **RECORD LABEL** Gold Ghost | **BONUS BIT!** Freshly added drummer Lindsay Heath (a/k/a Kid Madusa) has been in such Beehive State mainstay acts as Mushman, Redd Tape, and the Vile Blue Shades.

_DB

Vermont

BAND Hello Shark | **CITY** Burlington

WHY THEM? Endearingly lo-fi, minimalist acoustic campfire ballads about topics as disparate as romance and insects, all delivered with aching sincerity. There are a few embellishments from Casio keyboards, drums, and guest vocalists, but for the most part it is simply the work of Linc Halloran and his guitar. Sounds kind of like Cowboy Junkies if they junked their sister singer and replaced her with a pathologically shy entomologist. It's the kind of thing that could seem affected, but because it's so spare and straightforward, Halloran (er, Hello Shark) makes it work. | **SONG THAT GOT US** "Bubble Guns" | **ON THE TUBES** myspace.com/hellosharkvermont |

RECORD LABELS Grinding Tapes, Tract | **BONUS BIT!** Halloran took part in the second installment of last year's "Field Trip," a Cambridge-based performance of guerrilla acoustic shows. His took place near Metropolitan Storage.

_RS

Virginia

BAND Pontiak | **CITY** Warrenton

WHY THEM? These bearded riff merchants have emerged from the hinterland of NoVa with a craggy discography of experimental epiphanies that, for all their wandering, never forget tunesmithery and pure bloody heaviness. "White Hands" is a greedy monolithic monster that nonetheless has moments of speedy rush, folky campfire harmonizing, and Floyd-y eternal-void-gazing that break the metal into digestible chunks. In the same way that the band hails from halfway between the Shenandoahs and the big city, their newest long-player, *Maker*, seems most at ease between wide-open canvases of sound and tight, fast action. | **SONG THAT GOT US** "White Hands" | **ON THE TUBES** myspace.com/pontiak, pontiak.net | **RECORD LABEL** Thrill Jockey | **BONUS BIT!** Three summers ago in France, a couple of members of the band, drunk, scaled a tall stone wall at 3 am and dropped into a brightly lit courtyard. They were immediately arrested. That's what happens when you break into the local neighborhood police academy.

_DB

Washington

BAND Past Lives | **CITY** Seattle

WHY THEM? The Blood Brothers fractured into a handful of new bands after their breakup — there's the blast-your-face metalcore Head Wound City, the spazzmo '80s disco-ballads from Jaguar Love, and the lo-fi electro of Neon Disco. Past Lives gathers almost all the original members of the Brothers (no sassy high-pitched guy, though) and splits the difference, tossing out a barrage of apocalyptic soul jams. Beats still pummel and cut, but now have grooves and call-and-response rave-up vocals from Jordan Blilie, summoning his white-boy Tina Turner impression. | **SONG THAT GOT US** "Bored to the Teeth" | **ON THE TUBES** myspace.com/pastlivesmusic, pastlivesliife.com | **RECORD LABEL** Suicide Squeeze | **BONUS BIT!** Blilie's fraternal twin sister, Hannah Blilie, is the drummer for the Gossip.

_MP

West Virginia

BAND The Demon Beat | **CITY** Shepherdstown

WHY THEM? Frontman Adam Meisterhans can shred supreme, and he's also got a fee-rocious set of pipes. When he tells you repeatedly what a bad man he is in the wickedly delightful "Bad Man," you're inclined to believe him (and not just so he'll quit screaming your eyebrows off). As skilled with bong-clearing ballads (like "You Only Love Me When You're Stoned") as they are with punch-drunk CCRisms ("Memory Ain't Enough"), the Demon Beat clearly love proving that the best blues can be found in a bruise. | **SONGS THAT GOT US** "Memory Ain't Enough," "This Is No Fun" | **ON THE TUBES:** myspace.com/thedemonbeat, thedemonbeat.muxtape.com | **RECORD LABEL** Big Bullet | **BONUS BITS!** What happens when there are, like, three good bands in your state and the Demon Beat is one of them? Shirtless Miners' Sons Gone Wild (youtube.com/watch?v=r3n20KWscwo), that's what! Extra bonus: Meisterhans has the sweetest set of mutton chops on our list.

_MB

Wisconsin

BAND Sleeping in the Aviary | **CITY** Madison

WHY THEM? After rounding out their membership with (what else) an accordionist/musical-saw player, Madison four-piece Sleeping in the Aviary have achieved a locomotive brand of amphetamined Americana. If Conor Oberst knew how to throw a party, this is the type of music that might break out before the sheriff shows up. Sometimes vocalist/guitarist Elliot Kozel sounds like he's trying to scream the memory of lost love out of his body . . . from the bathtub. Hear them for yourself when they come to P.A.'s on August 29. | **SONG THAT GOT US** "Write On" | **ON THE TUBES** myspace.com/sleepingintheaviary, sleepingintheaviary.com | **RECORD LABEL** Science of Sound | **BONUS BIT!** Drummer Michael Sienkowski mans a fantastic Kinksian side-project called Whatfor (myspace.com/thisiswhatfor), which is sort of a Strokes-storm-the-Village-Green proposition — and it's largely successful.

_MB

Wyoming

BAND Looker | **CITY** Laramie

WHY THEM? If their recorded output provides a one-way mirror into their souls, then life on the range must really *suck* for this cowpunk quartet. Songs about killing janitors and with titles like "My Girl Is Going To Punch Your Girl Out Tonight" offer context clues as to Looker's M.O.: it's the kind of angry, punishing, and Ramones-fast music you can start a classic barroom brawl to. | **SONG THAT GOT US** "How Many Bodies" | **ON THE TUBES** myspace.com/lookerwy; lookeredup.com | **RECORD LABEL** OLP | **BONUS BIT!** Frontman Bob Lefevre sounds the way he looks: like a big scary dude with a beard. On his own MySpace page, he notes that "I look good in really short cutoffs. My favorite flavor is red. I've got a hot wife and a crazy kid from planet kickass."

_RS

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Food

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Excellent	⊕⊕⊕	$$ = $16-$22
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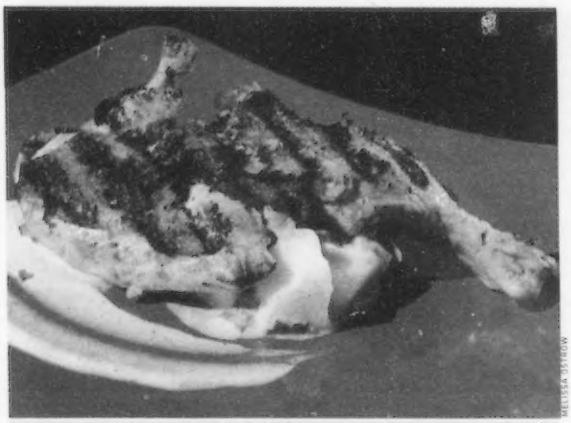
Average	⊕	$$$$ = $31 and up
Poor	⊖	Based on average entrée price

FRANKLIN SOUTHIE

A POPULAR CHEF'S HAUNT BRANCHES OUT

BY ROBERT NADEAU



MELISSA OSTROW

CREATIVITY POINTS The grilled organic half chicken comes atop potato cubes and a curry-cumin-yogurt-coconut sauce that would be proudly served at any Indian restaurant.

The original Franklin Café in the South End won friends quickly with a unique combination of minimalist but inventive cuisine, comfort food like turkey meatloaf, an innovative wine-pricing scheme ($15 over wholesale), a terrific selection of draft beers, and the latest hours of any fine-dining possibility in town. One key set of customers are the other South End chefs, who gather after closing time. Next came the Franklin Cape Ann, in Gloucester. And now we have one more: the new, larger Franklin Southie, which opened in December and has kept most of the Franklin formula, adding a full bar and a more bistro-like menu, but holding to the $20-per-plate price line.

We began with a dense-crumb white loaf in slices with a fiery white-bean dip. The current soup on offer is chilled asparagus with a porcini flan ($8). It's a magical potion, rich and cold enough to transmute the sweetness of asparagus into something that evokes chocolate milk. The flan has the granular texture of gefilte fish, though the flavor is more the musky aroma of truffle oil than the woodsy richness of porcini mushrooms. And then there is a fried-onion flag.

Small plates (or appetizers) are still a strongpoint, with the creativity bonus going to warm zucchini matchsticks with toasted almonds and pecorino ($8). Beneath impossibly large sheets of cheese with balsamic dribbles is all this healthful stuff, which, thanks to the toasted-almond flavor and the crunch of the julienned zucchini, tastes like potato sticks!

Hand-made potato gnocchi ($9) has just one twist: spicy lamb sausage that somehow still tastes Italian with the very light gnocchi, crunchy English peas, and a bit of tomato sauce. (If they'd cook the peas a little more, I'd order two of these as an entrée.) "Short Rib & Five Lilly Wontons" ($9) are served in a Chinese bamboo steamer, even though the four wontons are deep-fried. Beef is an unusual stuffing — if it's too weird, just go for the homemade apricot "duck sauce," a genuine if spicier improvement on the standard item. House-cured salmon-and-cucumber tartare ($10) makes visual fun with five beet crêpes. The salmon has a bit of smoke in the cure, I think, but I'm not mad for this dish.

DINING OUT

Of three salads, the baby arugula and crimini combo ($8) was superb, with just enough dressing and a scallop of crumb-coated warm goat cheese. The mushrooms were extra superb; you won't mind that the accompanying "shallot jam" is not so different from cranberry sauce.

For entrées, the comfort-food choice is probably prime sirloin steak ($20), an amazing piece of marketing and a bargain — or a loss-leader. It's not huge, but the flavor is all there, with an unexpectedly ripe slice of beefsteak tomato in June. The popover with it on our night was overdone and dried out, and the Worcestershire gravy wasn't right with it. But this is as superior a steak entrée as some at double the price.

Creativity points for this round go to the grilled organic half chicken ($18), which is crusty on top, tender within, and mounted on cubes of potato in a curry-cumin-yogurt-coconut sauce that any Indian restaurant would be proud to serve. Pan-seared local cod ($19) may be slightly over-salted for a subtle fish, but again had a wonderful crust and a tender center, with quality sides of chive mashed potatoes and sautéed oyster mushrooms. Adobo-rubbed baby-back ribs ($17) are a lovely imitation of real barbecue, with a chipotle-like top that might be better as a four-way appetizer with drinks. Celeriac slaw was a nice foil for the spice, yet on its own tasted like shredded coconut.

Arriving early, I sipped at a "House old fashioned" ($9), having asked the bartender to make it with rye (Sazerac) instead of the usual bourbon (Maker's Mark). With the muddled orange slices and maraschino cherry at the bottom, I could sip a sour cocktail from the rim, or a sweet one from the straw. Both were excellent. Franklin Southie has only three taps going, but they are all interesting, and our bottle of Brancott Terraces "T" pinot noir ($45) was up with anything at the price from Oregon, as well as some light-year Burgundy. The wine list doesn't mention years, but the 2007 New Zealand spring vintage was ready to drink and had both vegetative and fruit bouquet in balance. This bottle would probably cost $55 to $60 under ordinary Boston-restaurant pricing models.

Franklin Southie has no desserts — none of the Franklin cafés do. They do have very good decaf coffee ($2), plus teas made loose-leaf in china pots that fit over the glasses ($3) — the best way to brew it.

Service in a much-less-packed room than the South End café is relaxed but effective. We were in early and didn't see the peak crowds. The location, a block from the expressway, has always struck me as odd. I've driven by the two condo buildings on this block of Dorchester Avenue as they were built over the last two years, wondering who would ever want to live in this isolated corner of Southie — other than *Boston Herald* editors who could walk across the bridge to work. But here we are, and those condos are filling up, and people come into Franklin Southie to drink and eat, and listen to alt-folk and rock. The decoration is like the South End, too: a little more pale green and tan, with black wood tables. How the terrace tables work in the summertime, with the same view, we shall see. Never mind the calendar — the season isn't yet here. On a rainy evening, it's pretty fun *film noir* for a new restaurant in a new building looking out over another new building.

Robert Nadeau can be reached at robtnadeau@aol.com.

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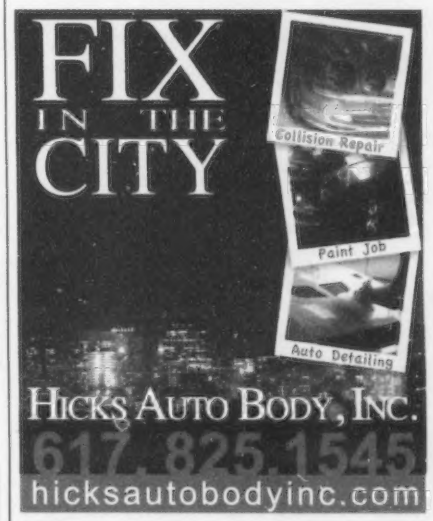

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THE FOOD PAGE

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On the cheap

MT. EVEREST KITCHEN

THE STRANGE YET STRANGELY FAMILIAR (AND UNDENIABLY DELICIOUS) CUISINE OF NEPAL

_by MC Slim JB

Asked to create pithy descriptions of obscure cuisines, food writers often triangulate, using familiar geographic signposts to nudge readers into the general neighborhood. Example: "The Nepalese cuisine served at Mt. Everest Kitchen may remind you by turns of Northern Indian and Tibetan fare." That unfairly steamrolls Nepal's ethnic richness and regional diversity. It's nearly as crude as saying American cuisine is a cross between Canadian and Mexican. Still, maybe you'll guess from my description that Nepalese cuisine includes clay-oven flatbreads, legume and vegetable curries, rice, noodles, and dumplings. You'll understand you're headed somewhere new, but it isn't Mars.

DAVID F. NICHOLSON

A complimentary cold-vegetable curry recalls the Punjab, but with novel condiments: puffed rice and two thick, smoky chili sauces (one hot, the other hotter). Masu mo mo ($4.95), six steamed ground-pork dumplings, are a Tibetan mainstay, here improved by more delicate wrappers. Chow chow ($7.95), spaghetti-thin wheat noodles stir-fried with crisp vegetables, soy sauce, and cilantro, evokes Tibetan chhassa chow, which in turn recalls Chinese lo mein. Kukhura ko jhol ($2.95) is a reductive clear-broth chicken soup any culture would be proud to serve. Pharsi ko tarkari ($8.95), a mild, sweet-spiced squash purée, draws from Nepal's Pahari cuisine and its Hindu vegetarian tradition. Aloo bodi taama ($8.95) is a subtle, slightly sour, ginger-y curry of black-eyed peas, potatoes, and bamboo shoots. (Be aware that mild/medium/hot requests are honored here – hot means hot.)

There's a broad range of meat and seafood (including lamb, salmon, and shrimp, but no beef) in a variety of sauces, like khasi ko masu ($11.95), a fine, tomato-y stew of goat on the bone, and kukhura ko masu ($9.95), a garlicky chicken curry. These come with plain, fragrant basmati, or you can order excellent, quite naan-like rooti ($2.50). You might finish with a traditional Nepalese digestif of dahi ($1.50), a cooling yogurt dish with a slightly chunky texture, or a Nepali salad ($1.50) of carrots, cherry tomatoes, onions, cucumbers, and lemon. Beverage options include the chai-like Mt. Everest chiya ($1.50) and sweet lassi-like dahi ko goras ($2). The noteworthy dessert is khir ($2.50), a tasty, loose rice pudding. Portions and prices yield better value than many nearby Indian restaurants. With two dozen seats in a storefront space, Mt. Everest is cozy, its service affable and patient – the owners clearly understand their educational challenges. Here's hoping more locals give this delicious cuisine a shot. It really isn't so strange, after all.

Mt. Everest Kitchen, located at 182 Brighton Avenue, in Allston, is open Sunday–Thursday, 11:30 am–10 pm, and Friday and Saturday, 11:30 am–11 pm. Call 617.254.4912.

WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

YOMA BURMESE RESTAURANT | North Beacon St, Allston | 617.783.1372 | $8–$12 | Yoma serves supposedly authentic Burmese food, which is at its best in spicy dishes, but if you order something mild, they will deliver. Don't miss the meltingly delicious chick-pea tofu, the fascinating tea-leaf salad, and the bracing chick-pea soup. Salads are larger than entrées, though you are supposed to fill up on the rice. If your dish is hot enough, you'll end up doing that no matter what. Inexpensive and fun.

ESPÈRIA GRILL & ROTISSERIE | 344 Washington St, Brighton | 617.254.8337 | $6–$15 | Espèria is a converted pizza parlor that may have perfectly good pizza. We'll never know, because it has the best chicken gyro in the universe, plus lots more home-style Greek food. Once you order at the counter, sit down and enjoy an excellent Greek beer. The warm service makes it feel less like a quickie stop and more like a real restaurant.

EXOTIC SUSHI AND TAPAS | 284 High St, Boston | 617.272.9978 | $9–$28 (many small plates) | The sushi is not so exotic here as the European tapas (and the combination of gnocchi and a Godzilla roll on the same table). Don't miss the grilled shishito peppers. (If you can't pronounce them, it's time to stop drinking.)

TORY ROW | 3 Brattle St, Cambridge | 617.876.8769 | $9–$24 | The geek-chic masters of minimalism from Miracle of Science, Cambridge 1, Middlesex Lounge, and Audubon Circle take on Harvard Square yet again, with the best possible street-level view and their usual futuristic décor. The food is a bit unfocused, though the flatbreads with topping are amazing, the steamed littleneck clams are terrific, and sandwiches like the grilled chicken and croque monsieur are superb.

KOREAN GARDEN RESTAURANT | 11 Harvard Ave, Allston | 617.562.8989 | $10–$31 | Korean food without gimmicks and a largely Korean-American clientele. If you are a newbie, we suggest Japanese appetizers like tempura or shumai, followed by familiar Korean beef barbecue, such as kalbi gui. Unless you really like it spicy, avoid items with asterisks, or ask to have one of those bargain seafood casseroles with the pepper toned down. No desserts, but there is a selection of beer, wine, bubble tea, and Korean cordials.

OFF THE BOAT SEAFOOD | 26 Porter St, East Boston | 617.561.8800 | $12–$33 | Almost everything at Off the Boat is fresh — even the ice-cream desserts are off-the-boat imported from Italy. This take-out joint gone bistro serves up huge portions of grilled, baked, and broiled seafood, some on heaps of pasta with rich sauces. Excellent cheap wines, too. In season, the baked sea scallops are divine. Want real slow food? Try the Saturday tripe special.

THE LOCAL | 1391 Washington St, West Newton | 617.340.2160 | $10–$20 | Way out past the Newton Cinema is this gastro-pub really done right. All the predictable dishes defy prediction, from the amazing flatbread pizzas and fine burger, to the lobster roll, to the ever-so-fine warm cookies and vanilla ice cream. Decent selection of draughts, but also a lot of food-ready wines served in big glasses. Bring a flashlight — the décor is dark and the room poorly lit.

FOR RESTAURANT ARCHIVES, GO TO THEPHOENIX.COM

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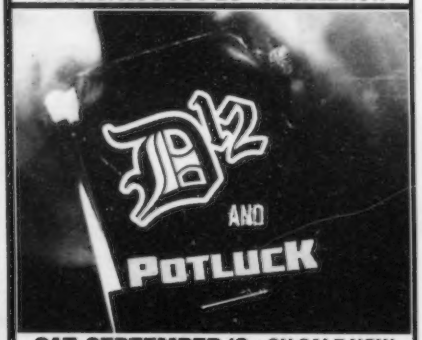

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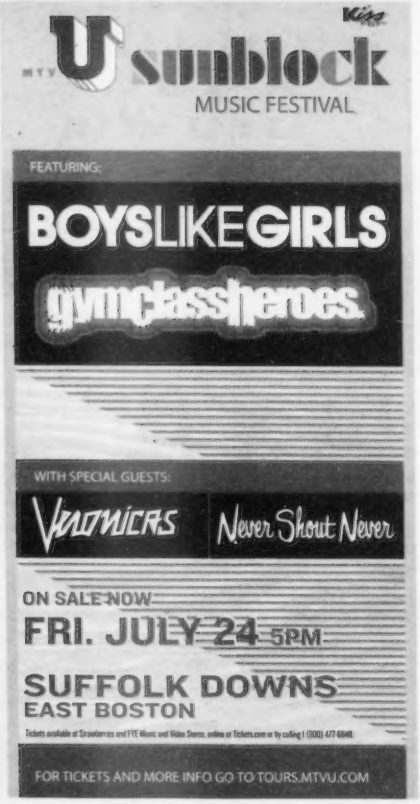
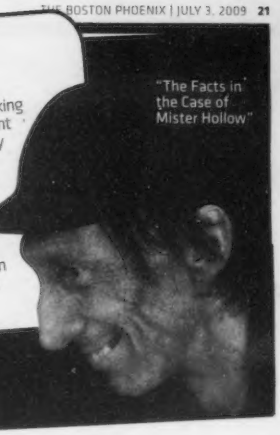


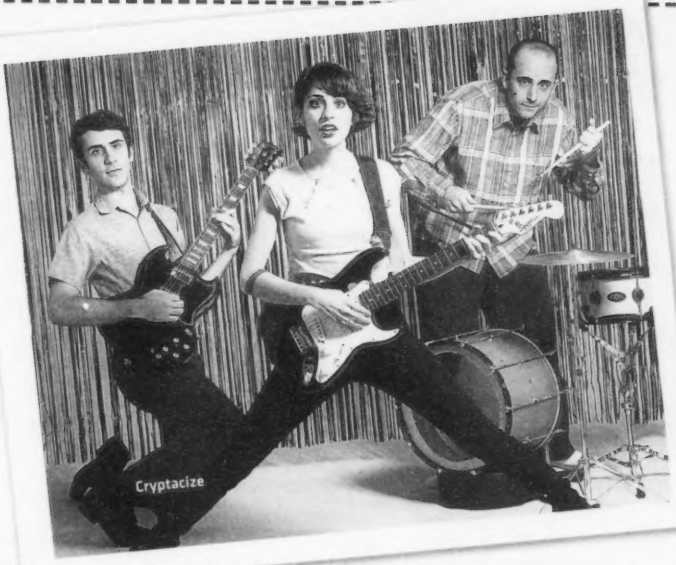
A+E PHX PICKS

COMPILED BY SHAULA CLARK

CEL OUT

There's no better way to end a Tuesday than by sucking down sangria and truffled polenta logs at the Savant Project — unless it's doing the same in the company of a bounty hunter riding a frozen corpse, anthropomorphic bubble-wrap bubbles, or a mysterious photograph that reveals murder most foul. The **BOSTON UNDERGROUND FILM FESTIVAL** reprises its **"ILLUSTRATED ODDITIES"** animation showcase, with 11 nuggets of beauty and weirdness, at 1625 Tremont St, Boston | July 7: 9-10:30 pm | free | www.thesavantproject.com or www.bostonunderground.org.





MUSIC

MONDAY | For us, **CRYPTACIZE**'s sophomore album, *Mythomania*, was a bit of a slow burner. The first listen just glanced off our brains, but the second one hooked us hard. And now we're playing the disc on endless repeat, yelping "It's like Deerhoof channeled through Young Marble Giants!" to anyone within earshot. (Turns out, the line-up includes former Deerhoof guitarist Chris Cohen.) We missed these Cali kids the last time they blew through town, as a late-late addition to the Ariel Pink's Haunted Graffiti show at T.T.'s. But we're not going to let *that* happen again — especially since they're with **CASIOTONE FOR THE PAINFULLY ALONE**.

T.T. the Bear's Place, 10 Brookline St, Cambridge | 9 pm | $10 | 617.492.BEAR or www.ttthebears.com

FILM

ALL WEEK | Jack Nicholson is playing grumpy old men, Dennis Hopper is hawking retirement plans to geezers, and who knows what Peter Fonda is doing, but their magnum opus ***EASY RIDER*** is forever young 40 years after it transformed Hollywood, however briefly. So get your motor runnin' and head out to the Brattle. And don't Bogart that joint.
Brattle Theatre, 40 Brattle St, Cambridge | July 3-9 | $7.50-$9.50 | 617.876.6837 or www.brattlefilm.org

CLASSICAL

FRIDAY | The official Tanglewood 2009 season starts as **JAMES LEVINE** and the **BOSTON SYMPHONY ORCHESTRA** give us Tchaikovsky's Symphony No. 6 (the *Pathétique*) and his magisterial Piano Concerto No. 1, with **YEFIM BRONFMAN**. Then on Sunday, we get Jimmy and the orchestra in Stravinsky's still radical *Sacre du printemps* and Brahms's easier-on-the-ears Violin Concerto, with **CHRISTIAN TETZLAFF**.
Koussevitzky Music Shed, 297 West St, Lenox | July 3 @ 8:30 pm; July 5 @ 2:30 pm | $19-$99 | 888.266.1200 or www.bso.org

ART

MONDAY | Maybe it's hard to believe, but the same throat-tattoo'd rockers who thrash across our club stages every night are also capable of emitting adorable offspring from their skinny-jeans-sheathed loins. For the third installment of **"ROCK 'N ROLL PARENTS,"** photographer (and former *Phoenix* staffer) Kelly Davidson captures local-music lions — such as Mary Lou Lord, Teenbeat label founder Mark Robinson, and Papas Fritas's Shivika Asthana — with their cubs in the wild.
ZuZu, 474 Mass Ave, Cambridge | Opening reception 10 pm–1 am | free | 617.864.3278 x 237 or www.mideastclub.com/zuzu

MUSIC

WEDNESDAY | Martha Wainwright's gone from the MFA's "Concerts in the Courtyard" roster; in her place is folk-rock troubadour and novelist **JOHN WESLEY HARDING**. We're hoping no downpour drenches the Calderwood Courtyard, but even indoors it should be a great time — this dapper Brit is a hell of a showman, as anyone who caught his "Cabinet of Wonders" tour with Eugene Mirman can attest. Singer/songwriter **CHRIS GARNEAU** opens.
MFA, 465 Huntington Ave, Boston | 7:30 pm | $28; students $24 | 617.369.3306 or www.mfa.org

HOT TIX

DOOMRIDERS + KEELHAUL | August 3 at Great Scott, Allston | $10 advance/$12 day-of | On sale this Thursday, July 2, at 10 am | www.ticketweb.com

DINOSAUR JR. + LOU BARLOW + THE MISSINGMEN | October 2-3 at the Middle East downstairs, Cambridge | $25 | On sale Friday at 10 am | www.ticketmaster.com

FACE TO FACE | September 18 at the House of Blues, Boston | $25 | On sale next Thursday, July 9, at 10 am | www.houseofblues.com

PAUL McCARTNEY + MGMT | August 5-6 at Fenway Park, Boston | $69-$205 | On sale now | www.livenation.com

GO FOURTH

AN INDEPENDENCE DAY AGENDA

"RED, WHITE AND BLUE PRE-JULY 4 BASH" | Indoor festivities with hula hoops, summer Wii games, food, and music | Kings, Boston | July 2 @ 9 pm | Free | www.backbaykings.com

BOSTON POPS PREVIEW CONCERT | Concert with Keith Lockhart conducting | Hatch Shell, Boston | July 3: 8:30-10 pm | Free | www.july4th.org

SHAKE EM DOWN PRESENTS: "FREEDOM FEST" | Party jams with DJs Contra, Huggs, and Ghostdad | Milky Way, Jamaica Plain | July 3 @ 9 pm | Free | www.milkywayjp.com

"MOTTLEY'S SALUTES AMERICA" | Stand-up comedy | Mottley's Comedy Club, Boston | July 3-4: 8 pm | $20 | www.mottleyscomedy.com

"AN 1830s INDEPENDENCE DAY CELEBRATION" | Historical re-enactments followed by fireworks | Old Sturbridge Village, Sturbridge | July 4: 9:30 am-5 pm activities; 6 pm fireworks | $7-$20 [fireworks $12] | www.osv.org

DIANA KRALL + FEDERICO AUBELE | Jazz and American-songbook standards | Tanglewood, Lenox | July 4 @ 7 pm | $25-$76 | www.tanglewood.org

BOSTON POPS FIREWORKS SPECTACULAR | Outdoor concert with Neil Diamond and Craig Ferguson | Hatch Shell, Boston | July 4 @ 8-11 pm | Free | www.july4th.org

SAIL BOSTON | The tall-ship fleet returns to Boston Harbor | Boston Harbor, Boston | July 8-12 | Free | www.sailboston.com

8 DAYS A WEEK

CRYSTAL-BALLING THE BEST UPCOMING EVENTS

HANDSOME FURS are gonna wreck Great Scott the way they wrecked this hotel room, at 1222 Comm Ave, Allston | July 6 @ 9 pm | $12 | 617.566.9014 or www.greatscottboston.com.

THURSDAY 2

FILM | Turkish director **NURI BILGE CEYLAN** might not be as widely recognized in these parts as Michael Bay, but he is one of the world's great filmmakers. His most recent effort, last year's ***THREE MONKEYS***, could be his best. It's a moody, intense psychological noir and family melodrama with an Oedipal twist, and you can catch it at the Museum of Fine Arts, 465 Huntington Ave, Boston | July 2, 3, 5, 9, 10 | $10 | 617.369.3907 or www.mfa.org.

TANGLEWOOD | LA native, London resident, and A-List pianist **STEPHEN KOVACEVICH** plays Bach's Partita No. 4 (BWV 828), Schumann's *Kinderszenen*, Beethoven's *Variations on a Waltz by Diabelli*, and an encore or two in Tanglewood's Ozawa Hall, 297 West St, Lenox | 8 pm | $17-$51 | 888.266.1200 or www.bso.org.

LOW-FI INDIE | When we caught up with **ANTIQUES** this past March, drummer Tim Griffiths promised he would break his index finger for our amusement if he got more than 10 people to show up to a Monday-night Charlie's Kitchen gig. Now the stakes are higher: Antiques are releasing a new LP, and the show's on a long-weekend Thursday. So we're thinking that a sold-out show at the Plough & Stars — where the line-up also boasts **RYAN WALSH** (of Hallelujah the Hills), **KEYS TO THE STREETS OF FEAR**, and **WINDY SMILES** — has got to be worth at least a bruised tibia. They're at 912 Mass Ave, Cambridge | 10:30 pm | www.ploughandstars.com.

FRIDAY 3

SHAKESPEARE | Shakespeare & Company continues its "encore presentation" season with, from last August, ***OTHELLO***. Everybody's back — John Douglas Thompson as Othello, Michael Hammond as Iago, Merritt Janson as Desdemona, and Tony Simotes in the director's chair — and that's a good thing, since this production was an S&C 2008-season highlight. It's in the Founders Theatre, 70 Kemble St, Lenox | July 3-September 6 | $16-$60 | 413.637.3353 or www.shakespeare.org.

HARDCORE | DC straight-edge speed demons **COKE BUST** have just laid out a new LP, *Lines in the Sand*, and they're coming to sandblast your eardrums with it at Gay Gardens, where they'll join **SICK FIX**, **SMART COPS**, **BLANK STARE**, and **FOREIGN OBJECTS**. That's at 10 Creylock Rd, Allston | 7 pm | $7 | www.myspace.com/gaygardens.

GARAGE PUNK | For Memphis rocker **JAY REATARD**, the first step in his meandering music career was dropping out of high school at age 15. (More precisely: he was gently nudged out by a fed-up principal.) In 1995, Reatard was a bedroom punk band of one, recording songs on a four-track cassette machine by singing, playing guitar, and hammering a bucket with a stick. Thirteen years later, he's still got his adolescent scowl, and he's still cranking out crunchy little hunks of punk (though we're told his upcoming *Watch Me Fall* is a tad mellower). It's gonna be a bumpy night at Harpers Ferry, 158 Brighton Ave, Allston | 8 pm | $12 | 617.254.9743 or www.harpersferryboston.com.

RAT PACK BACKTRACK | Ever been curious about the days before *Ocean's Eleven*? Just what were Danny Ocean and Rusty Ryan (or Sam Harmon, if your memory's longer) up to before they assembled their invincible team of contortionists, gearheads, and safecrackers? In ***OCEAN'S 2***, ImprovBoston's Dave Sawyer and Will Luera take you back to the days when the Ocean gang was just a pair of bumbling lads knocking over corner packies instead of Vegas casinos. For the rest of the summer, Sawyer and Luera will be working their way up from lifting silverware at country clubs to conning $150 million out of the Bellagio, as they blow through eight improvised "prequels" to the movie | 40 Prospect St, Cambridge | July-August: Fridays @ 8 pm | 617.576.1253 or www.improvboston.com.

SATURDAY 4

OPERA | Wondering where local favorites Daniel Stepner, Nancy Armstrong, Kristen Watson, Deborah Rentz-Moore, Frank Kelley, David Ripley, and Robert Honeysucker will be spending the Fourth? Try Great Barrington, where as part of the **ASTON MAGNA FESTIVAL** they'll be performing in John Gay's ***THE BEGGAR'S OPERA***, with Stepner directing and the others singing, at Simon's Rock College's Daniel Arts Center, 84 Alford Rd, Great Barrington | 6 pm | $25-$35 | 413.528.3595 or www.astonmagna.org.

OUTDOOR FESTIVAL | If you need an antidote to July Fourth festivities rife with fifes, drums, and tri-cornered hats, head to Government Center for Boston's annual **CAPE VERDEAN FESTIVAL**, where Carib percussionists will be wailing on conch shells, cowbells, and pedal-powered tambourines. For Cape Verde expats, Independence Day is less musty history than recent memory; Portugal didn't release its grip on these West African islands till July 5, 1975. As a former fest organizer once told the *Globe*, "We're looking for recognition, as a people that loves to eat, rejoice, and dance, dance, dance." And they saved you a spot, at City Hall Plaza, Boston | 2-5 pm | free | 617.635.3911 or www.cityofboston.gov/calendar.

And speaking of "dance, dance, dance": Soul Clap's summer throwdown series **DANCING ON THE CHARLES** brings a special 12-hour grooveageddon to the riverbanks, as DJs Miztah Lex, Bruno, Kon, Pat Fontes, Sergio Santos, Jay Prouty, Booster, Randy Deshaies, and Tanner Ross spin a non-stop pile-up of reggae, hip-hop, and techno party jams all day long. Tonight, there'll be bombs bursting in air *and* at Marsh Post 442, 4 Gerry's Landing, Cambridge | 1 pm-1 am | $20 (cash only) | www.dancingonthecharles.com.

SUNDAY 5

ONE IF BY SEA, TWO IF BIVALVE | The same flinty streak of stubborn New England loyalty that makes us crave ice cream in single-digit winter weather also compels us to seek out hot, dairy-based clam slurry in the broiling July sun every year at **CHOWDERFEST**. Bring an iron stomach and a hearty appetite to City Hall Plaza, Boston | 11 am-6 pm | $10; $7 children | 617.227.1528 or www.bostonharborfest.com.

MONDAY 6

FILM | The year after sparring in *Who's Afraid of Virginia Woolf?*, Richard Burton and Elizabeth Taylor took their squabbling back to the screen in Franco Zeffirelli's adaptation of Shakespeare's ***THE TAMING OF THE SHREW***. And if this taste of the Bard whets your appetite for more, you're in luck, since **ORFEO GROUP** will open the show with a 10-minute excerpt from its production of *The Complete Works of Shakespeare (Abridged)*, which opens Thursday at the Publick Theatre. (See "Play by Play," page 39.) It's at the Coolidge Corner Theatre, 290 Harvard St, Brookline | 7 pm | $9.75 | 617.734.2501 or www.coolidge.org.

DIZZY WIZARD | Trent Reznor may have retired forever after Bonnaroo 2009, but Nine Inch Nails live on in laser form, at the Museum of Science's new **"LASER GUITAR HERO"** light show, which also gives tracks from Weezer, Kaiser Chiefs, and Bloc Party the trippy eye-candy treatment. That's at Science Park, Boston | July 6-25: 5:30 pm | $9 | 617.723.2500 or www.mos.org.

TUESDAY 7

DANCE | It's one thing to read about choreographer Anna Myer's ***STREET TALK SUITE TALK ACT I***, a piece that wads together a violinist, seven inner-city poet rappers, and seven avant-garde dancers to explore urban malaise. It's quite another to witness the thing yourself. On paper, it sounds like an irritatingly eclectic, overly earnest tangle. But in action, you'll see violinist Mark Berger (playing a restless, nerve-ratcheting score designed by Moscow composer Jakov Ja-koulov) accompanying kids who spit lines about "slowly becoming a restless sleeper" while a mute Greek chorus of dancers pantomimes their words with eerie organic-yet-robotic motions. And somehow, like chocolate-covered bacon, it just works. Before Myer takes this show across the pond for next month's Edinburgh Festival, you can catch it at Hibernian Hall, 182 Dudley St, Roxbury | 8 pm | $10 | www.annamyeranddancers.org.

CHEEKY LIT | We defy you not to be intrigued by any blog titled "My Hair Will Defeat You." As well you should, since it sprang from the hyper-crenellated brain of poet/author **BRANDON SCOTT GORRELL**, one of the shining stars of **TAO LIN**'s Muumuu House. And Gorrell's not the only Muumuuist with a flair for the absurd: Lin (author of *Eeeee Eee Eeee* and the story collection *Bed*) recently stirred up micro-drama by first telling a Bookslut interviewer that he and *n+1* editor Marco Roth had collaborated on an essay about statutory rape starring Haley Joel Osment and Dakota Fanning and then apologizing by calling Roth a hamster. Quoth Brookline Booksmith: "We have no idea what to expect either." Whatever it is will go down at 279 Harvard St, Brookline | 7 pm | 617.566.6660 or www.brooklinebooksmith.com.

BLUES | Hard-blues guy **LOUISIANA RED** — a master of acoustic- and electric-guitar picking (and hey, he's now 77 years old, so you know he's "real") — blows the roof off the Regattabar with the assistance of master keyboard man David Maxwell | 7:30 pm | $18 | Charles Hotel, 1 Bennett St, Cambridge | 617.395.7757 or www.regattabarjazz.com.

WEDNESDAY 8

DANCE | It's a big weekend at Jacob's Pillow: NYC-based **CEDAR LAKE CONTEMPORARY BALLET** is bringing a world premiere by hot Belgian-Moroccan choreographer **SIDI LARBI CHERKAOUI**, *Orbo Novo* ("New World"), set to music by Polish composer Szymon Brzóska. (Is this international enough for you?) Cherkaoui's *Loin* was presented at the Pillow in 2007, and our critic called that one "mesmerizing," so make for the Ted Shawn Theatre, 358 George Carter Rd, Becket | July 8-10 @ 8 pm; July 11 @ 2 + 8 pm; July 12 at 2 pm | $58; $53 students, seniors | 413.243.0745 or www.jacobspillow.org.

THURSDAY 9

DANCE | **SUMMER STAGE DANCE** gets off to a flying (and probably loud) start with **ARMITAGE GONE! DANCE** in three Karole Armitage works: the 2007 *Ligeti Essays* (music by György Ligeti), the 1985 pas de deux exploration *The Watteau Duets* (with live "shitstorm skronk" by the keyboard-and-drum duo Talibam!), and excerpts from her new *Mashup*, whose Daniel Iglesia score "combines Mozart's 1779 Sinfonia Concertante with punk classics by X-Ray Spex." Bliss out at Concord Academy's Performing Arts Center, 166 Main St, Concord | 8 pm | $15-$25 | 978.402.2339 or www.summerstagesdance.org.

Film

CRIME WAIVE

MICHAEL MANN'S REHEATED *PUBLIC ENEMIES*

BY PETER KEOUGH

PUBLIC ENEMIES

DIRECTED BY MICHAEL MANN | WRITTEN BY RONAN BENNETT, MICHAEL MANN, AND ANN BIDERMAN | BASED ON THE BOOK BY BRYAN BURROUGH | WITH JOHNNY DEPP, MARION COTILLARD, CHRISTIAN BALE, AND BILLY CRUDUP | UNIVERSAL PICTURES | 140 MINUTES

BOSTON COMMON + FENWAY + HARVARD SQUARE + SOMERVILLE THEATRE + WEST NEWTON + SUBURBS

The gangster movie ruled Depression-era cinema — and that might be cause for concern about our present economic difficulties should the genre make a comeback. But after seeing Michael Mann's *Public Enemies*, I don't think we need to worry for now. Perfunctory, uninspired, and largely pointless, it bears little resemblance to the director's intense and masterful *Heat*. And it's unlikely to spawn many imitators.

Perhaps gangsters prevailed on the screen in the '30s because they were rampaging in real life. Newspapers and the popular imagination inflated these louts into folk heroes, successors to those Wild West desperadoes who went after the financial institutions that exploited the downtrodden common man. Said gangsters included John Dillinger (Johnny Depp, who doesn't look much like the other JD despite the bad haircut), a bank-robbing Indiana farm boy with a knack for breaking out of prison, and for disarming prosecuting attorneys with his aw-shucks charm. (Depp's similarity to George W. Bush in this regard has been noted.)

Not to be outdone on the PR front, Justice Department Bureau of Investigation (yet to become the FBI) honcho J. Edgar Hoover (an unrecognizable Billy Crudup, whose performance as the epicene martinet might be the best thing in the movie) seeks to elevate his fledgling organization to the big time by extending his jurisdiction and chasing down flamboyant culprits like Dillinger. He assigns golden boy Melvin Purvis (Christian Bale, hovering somewhere between Robert Duvall and Robert Stack) to the case, and the bullets and the clichés fly.

Mann seems undecided about what he wants *Enemies* to accomplish, so he tries a little bit of everything, and the result is a collection of listless sequences (shot in dim, sepia-tone chiaroscuro illuminated by the occasional muzzle flash) that reminded me of sequences in other, mostly better, movies. The media-image and celebrity-promotion theme — which might have been the most productive direction for *Public Enemies* to follow — derives from Arthur Penn's *Bonnie & Clyde*. So does a fitfully effective nighttime shoot-out at a motel. Although the similar incidents in both movies are based on fact, you can't help noticing how much more exciting Penn's version is.

Likewise the romance — and I'm not referring to the one between Purvis and Hoover (unrequited, it seems, for J. Edgar), which Mann ignores. I'm referring to Dillinger's *folie à deux* with Billie Frechette (a fine Marion Cotillard), which devolves into lines like "Eventually they will kill you and I don't want to be there when they do!" And "They'll never catch me!"

Well, that kind of dialogue worked back in the '30s, in movies like *Manhattan Melodrama*, which Dillinger takes in at Chicago's Biograph Theatre the night he's killed. Here Mann fills the screen with the glowing, monochrome image of Clark Gable's tough guy in that film, then cuts back to a close-up of Depp's Dillinger as he studies the face, perhaps seeking to emulate it. The scene recalls Jean-Paul Belmondo's one-word homage to Humphrey Bogart in Jean-Luc Godard's *Breathless*, but the tone is unclear. Mann doesn't recapture the cornball innocence of the old movie, and neither does he evoke any sense of irony or tragedy at its loss. ◉

JD? Johnny Depp doesn't look much like John Dillinger, and he doesn't evoke him, either.

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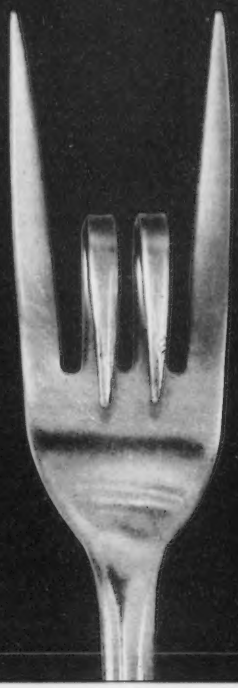

Film

35 SHOTS OF RUM Claire Denis's film aspires to the grace of a Yasujiro Ozu film.

FRENCH DISCONNECTIONS

THE NEW-WAVERS AT THE FRENCH FILM FESTIVAL

BY PETER KEOUGH

THE BOSTON FRENCH FILM FESTIVAL

MUSEUM OF FINE ARTS: JULY 9-26

Last year's Boston French Film Festival featured Claude Chabrol's *A Girl Cut in Two*, and that, combined with this year's Chris Marker retrospective at the Harvard Film Archive and Agnès Varda's fine new *The Beaches of Agnès*, made it seem almost plausible that the New Wave might rise again. But to judge from this year's selections, any such resurgence has peaked, and the Gallic film industry has turned to other matters — political issues like immigration and education and economic concerns such as the box office and the allure of Hollywood.

Even so, not all the films are as bad as Rémi Bezançon's ***THE FIRST DAY OF THE REST OF YOUR LIFE*** (2008; July 9 @ 8 pm, July 18 @ 4:30 pm), a mawkish, cliché-ridden family melodrama broken into five vignettes dramatizing significant days over two decades. This being a French film, you could hope that the title is ironic, but it doesn't seem so, since similar bromides headline each segment. Cornier than the material is Bezançon's pretentious style, which includes clumsy flashbacks within flashbacks and pretentious imagery. (Youngest sibling Fleur witnesses her own "deflowering" behind a closed door under which pours blood as if from a scene out of Kubrick's *The Shining*.) One of the boys competes in air-guitar contests, and I would describe this film as the cinematic equivalent of air guitar. It was a huge hit in France. No wonder it's the festival's opening-night entry.

But neither are the films all as good as the closing-night offering, Martin Provost's ***SÉRAPHINE*** (2008; July 26 @ 8 pm), a wrenching, magnificently crafted bio-pic of artist Séraphine Louis (Yolande Moreau), the "Modern Primitive." (That's the label on which the critic Wilhelm Uhde, who discovered her, insisted.) Forget *La Vie en Rose* — Séraphine is a true tortured artist, with the shimmering creepiness of Gustav Klimt. She's also a despised housekeeper in the town of Senlis who creates her uncanny paintings in secret — until the vacationing Uhde (Ulrich Tukur) spots one and says he'll make her a star in Paris. World War I intervenes, and it's more than a decade later that Uhde makes good on his promise — but the big time proves too much for the simple, religious visionary. Moreau portrays her saint-like turmoil without sentiment or stereotype.

RUMBA And this one's near-silent deadpan style and intricate physical gags owe a lot to Aki Kaurismäki and Jacques Tati.

More on the ironic side is François Dupeyron's ***WITH A LITTLE HELP FROM MYSELF*** (2008; July 10 @ 5:45 pm, July 11 @ 1:45 pm). Sonia (Félicité Wouassi), the matriarch of a rowdy African immigrant family, has been having a rough day: her older daughter is getting married, her older son has just been arrested, dad has lost all their money at the races, and in the ensuing ruckus the bride gets a black eye. When the old man kicks the bucket from a heart attack, all seems lost. But guided by Dupeyron's mordant sensibility and the rousing soundtrack, Sonia heeds the title advice.

Claire Denis in ***35 SHOTS OF RUM*** (2009; July 12 @ 3:30 pm, July 16 @ 5:30 pm) also takes it for granted that her characters are immigrants and doesn't turn her film into a political discussion. Alex Descas is laconic and majestic as a West Indian facing retirement from his long career as a Paris Métro driver. Should his beautiful daughter, Joséphine (Mati Diop), look after him, or is it time for her to start out on her own life, perhaps with the boy across the hall? Understated, beautifully acted, and with an exacting soundtrack, *35 Shots of Rum* aspires to the grace of an Ozu film.

Philippe Lioret's ***WELCOME*** (2009; July 26 @ 3:15 + 5:10 pm) takes a tougher stand on the issues without surrendering dramatic integrity. Bilal (Firat Ayverdi), a 17-year-old Kurdish refugee, has already trekked on foot from Iraq to Calais to be reunited with his true love in London. But to make it to England, he'll have to take swimming lessons from Simon (Vincent Landon), who's getting divorced from his activist wife (Audrey Dana). "He's walked 4000 kilometers and is going to swim the Channel to reach her," laments Simon to his ex, "and I wouldn't even cross the street for you." The performances and Lioret's low-key direction make all this not just plausible but poignant.

In Rithy Panh's ***THE SEA WALL*** (2008; July 19 @ 5 pm, July 24 @ 3 pm), an adaptation of a Marguerite Duras novel, the French themselves are the unwanted foreign intruders. We're in 1930s colonial Cambodia, and yet another troubled matriarch (Isabelle Huppert, sullen again) is having a bad day: the sea has flooded her rice field, her teenage son and daughter are getting restive, and the corrupt land office wants to take over her plot and sell it to a Chinese millionaire. So she panders off the daughter to the rich Chinese guy and attempts to build the title barricade. At times this seems a remake of Jean-Jacques Annaud's 1992 adaptation of Duras's *The Lover*. At others it merely enjoys its own gorgeous cinematography.

So much for the plight of the immigrant. Education has also been on the minds of the French — or at least, the issue earned them an Academy Award nomination for Laurent Cantet's *The Class*. None of the festival films on the subject, however, could be called topical. Sylvie Verheyde's memoiristic ***STELLA*** (2008; July 19 @ 2:30 pm, July 23 @ 7:45 pm) takes place in the '70s as the title girl (Léora Barbara), the daughter of brawling tavern keepers, tries to turn her snooty new school to her advantage. Like the heroine, the film is rough but resourceful.

Although Christophe Honoré's ***THE BEAUTIFUL PERSON*** (2008; July 12 @ 8 pm, July 17 @ 6 pm) takes place in the present day, it loosely adapts Madame de Lafayette's 17th-century novel *The Princess of Clèves*. Here another newcomer to school, Junie (Léa Seydoux), finds a *Dangerous Liaisons* minefield of sexual predation and deceit. Louis Garrel as a smarmy teacher combines a little Jean-Pierre Léaud with Hugh Grant to bring a tragi-comic grace to the proceedings.

And reducing the issue *ad absurdum* are the schoolteachers in ***RUMBA*** (2008; July 16 @ 5:45 pm, July 18 @ noon), a film from the writing/directing/acting troika of Dominique Abel, Fiona Gordon, and Bruno Romy. Dom and Fiona rush from the schoolroom to practice the title dance. They win a contest and then experience more unlikely black-comic tragedies than you'd find in all the above movies combined. *Rumba*'s near-silent deadpan style and intricate physical gags owe a lot to Aki Kaurismäki and Jacques Tati, but I'm not complaining.

It sure works better than the desperate whimsy of Jean-Michel Ribes's ***A DAY AT THE MUSEUM*** (2008; July 17 @ 8 pm, July 23 @ 5:30 pm), which is kind of what *Night at the Museum* might have been like had it been scripted by Jacques Derrida. Its star-studded allegory of art versus nature taking place in one apocalyptic day at a museum is silly, but no sillier than some aspects of contemporary French literary theory.

Fortunately, the deconstructionist jargon of Nicolas Saada's ***SPY(IES)*** (2008; July 11 @ 8 pm, July 17 @ 3:30 pm) goes no farther than the title. The petty thievery of Parisian baggage handler Vincent (Guillaume Canet) blows up in his face and he's forced to cooperate with British and French intelligence (with Stephen Rea assigned to MI5) to track down Middle Eastern terrorists. Dispatching politics with cynicism and bracing Hitchcockian romance and intrigue, this thriller eclipses Hollywood clunkers like *Duplicity*.

Nonetheless, Hollywood is the dream of all who toil in the French film industry. Or so you'd have to think from Maïwenn le Besco's ***ALL ABOUT ACTRESSES*** (2008; July 23 @ 3 pm, July 25 @ 4:45 pm). An actress herself, le Besco interviews a range of French thespians ranging from the obscure to the almost-famous — they include Charlotte Rampling, Karin Viard, and Julie Depardieu — with the idea of fusing nonfiction, fiction, and musical numbers into a documentary about what makes them tick. No surprise, the film turns out to be *All About Maïwenn*, with a final solipsistic twist that would make Derrida proud. ⊙

Film

MY SISTER'S KEEPER There's cheap artifice in Nick Cassavetes's weepie, but also Sofia Vassilieva (left) as the stricken older sister.

Short Takes MOVIE REVIEWS IN BRIEF

⊕

ICE AGE: DAWN OF THE DINOSAURS

97 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + CHESTNUT HILL + SUBURBS

Directed by Carlos Saldanha and Mike Thurmeier, the third go-round of the animated franchise — this time in 3-D — is as numbing as its geological era. Castrating mammoth Ellie (Queen Latifah) prepares to give birth; meanwhile her helicopter husband (a grating Ray Romano) yammers about "priorities" and squabbles with his single saber-toothed-tiger pal (Denis Leary). When the dipshit sloth (John Leguizamo) disappears after playing mom to three T-Rex babies, the gang descends into a sub-glacial world — and pure cinematic hell. Some Looney Tunes–type bits divert, yet they're lost in the script's pummeling awfulness. The parenthood platitudes are obnoxious enough, but gay jokes? Try to mine a political or socio subtext all you like: the scariest raptor is named Rudy, and the proto-squirrel, once in love, loses his "nut." In the end, though, nothing can distract you from the desire to see these horrible characters suffer a quick extinction.

_Alicia Potter

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IN A DREAM

80 MINUTES | MFA: JULY 3, 5, 9, 11, 12

For seven years, Jeremiah Zagar has had the camera rolling as his hippie parents keep their symbiotic marriage afloat — though Isaiah, his fragile painter dad, teeters on the edge of lunacy. Julia, the doting wife, stands by while Isaiah, a bearded, red-eyed Old Testament prophet, sublimates his semi-madness into obsessive art. He's pledged to transform South Philadelphia, the cheese-steak capital, into a mosaic-covered palace. So far, he's rehabbed seven eroding buildings; they're now, every inch, a bejeweled, broken-mirror mosaic land, basement to attic. Tourists go wild! All of this is weird but harmless, but then a house-wrecking young thing enters the picture. Zagar, the brave son, keeps filming as his bold, visionary dad turns out to have feet of clay. There are lots of filmmakers out there making documentaries about their parents. *In a Dream* is one of the most unusual, and most probing and honest.

_Gerald Peary

⊕⊖

JERICHOW

GERMAN + TURKISH | 89 MINUTES | KENDALL SQUARE

In Germany, as in America, it seems that the price of postage is rising. Christian Petzold's potent follow-up to 2007's *Yella* owes a debt to James M. Cain's novel *The Postman Always Rings Twice*, but it's debt of the monetary kind that chokes the inhabitants of the title East German town. After a dishonorable discharge from the army, Thomas (Benno Fürmann) returns home for his mother's funeral, only to be left penniless and unconscious when a former associate comes collecting. His luck seems to change when he meets Ali (Hilmi Sözer), a Turkish immigrant who owns a string of snack bars. Although successful, Ali is distrustful of everyone, a drunk who's living "in a country that doesn't want me. With a woman . . . that I bought." That would be Laura (*Yella*'s Nina Hoss), a slinky blonde ex-con whose debts he absorbed when he married her. Not long after Thomas becomes Ali's driver, the ex-soldier embarks on an affair with his boss's wife, with disastrous but unexpected results.

_Brett Michel

Louise Bourgoin and Fabrice Luchini

⊕⊕⊖

THE GIRL FROM MONACO

FRENCH | 95 MINUTES | KENDALL SQUARE

This sensual tale of dangerous love comes from writer/director Anne Fontaine (*Dry Cleaning*, *How I Killed My Father*). In glamorous Monaco one night, freewheeling TV weather girl Audrey (electric newcomer Louise Bourgoin) seduces strait-laced lawyer Bertrand (*Intimate Strangers*' Fabrice Luchini), a Parisian lawyer defending the murderess of an Italian porn star. Bertrand's laconic bodyguard, Christophe (*Alias Betty*'s Roschdy Zem), sees through Audrey's games and tries to protect his boss from her. But sad-eyed Bertrand falls hard for the saucy *femme fatale*, and he's fascinated that Christophe has little to say about his own brief fling with Audrey. Drawn into Monaco's glitzy nightlife, Bertrand is on the verge of a wrong-headed epiphany when Christophe intervenes. *La fille de Monaco*'s tone shifts wildly, from ersatz and light to dark and heavy. Still, like rustic French cuisine, it's satisfying and no more complicated than it needs to be.

_Peg Aloi

⊕⊕⊖

MY SISTER'S KEEPER

106 MINUTES | BOSTON COMMON + FENWAY + HARVARD SQUARE + SOMERVILLE THEATRE + WEST NEWTON + SUBURBS

Nick Cassavetes (*The Notebook*) gives competent direction to this weepie of the highest order, and there's an eclectic cast headed by Cameron Diaz, Jason Patric, and Little Miss Sunshine, Abigail Breslin. But cheap artifice debases every fine, moving moment. The film is based on Jodi Picoult's bestselling novel about a child who was conceived as a source of stem cells, bone marrow, and organs for an older sibling ravaged by leukemia. "I was made in a dish to be spare parts," is how 11-year-old Anna (Breslin) describes it. She doesn't want to give up a kidney (past procedures have taken their toll), so she turns to a showboat attorney (Alec Baldwin) to gain "medical emancipation." You'd think Cassavetes would showcase Breslin and Diaz (as her mom), but Patric as the compassionate father and Sofia Vassilieva as the stricken older sister make *Keeper* something to hold onto.

_Tom Meek

ICE AGE: DAWN OF THE DINOSAURS Will Scrat become a dino McNugget? We can only hope.

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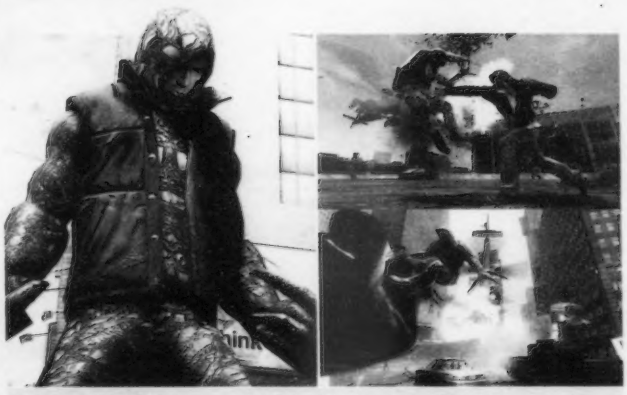

TOTAL COMMITMENT Movement is a blast – lightning-quick and intuitive.

POWER TRIP

THE GLEEFUL EXCESS OF *PROTOTYPE*

_BY MITCH KRPATA

Prototype is so awesome, it broke my PlayStation 3. All right, the game probably wasn't the cause, but my PS3 did melt down while I was playing, and *Prototype* is as likely a culprit as anything. This game is so ridiculous, so over-the-top, that my poor console may have simply decided, "No más."

Prototype has a lot in common with the recent PlayStation 3 exclusive *inFamous*. Both are open-world superhero games set in bustling cities. Both are about a terrorist strike on the populace by a shadowy fifth column. And both star gloomy, rasping protagonists who can scale tall buildings with ease, and who boast an array of upgradable powers.

Yet the two games feel completely different. *inFamous* seemed to expect you to invest in the inner struggles of its electrified hero. *Prototype* is in on the joke. Alex Mercer is a former employee of an ethically dubious bio-medical firm who finds himself afflicted with strange new powers and, you will not be surprised to learn, amnesia. To unravel the twisted drama that led to his transformation, Alex must devour its key players, in order to absorb their memories. Yes, you read that right.

Also like *inFamous*, *Prototype* combines platforming and combat in equal measure. Movement is a blast, lightning-quick and intuitive. Ascending isn't about looking for handholds — Alex can simply run up the side of the Empire State Building, before leaping off and gliding several blocks. As for the battles, there's so much going on, it's a wonder you can keep track. Alex takes on tanks, helicopters, foot soldiers, mutants, and drones — all at the same time. He's a shapeshifter, so his arms can bludgeon, slice, whip, and pummel his foes into a crimson goo. He can commandeer tanks and helicopters, fire guns, and, just for good measure, execute pro-wrestling-style elbow drops off the roofs of buildings. Just when you think you've seen it all, here comes something else.

HOT TIP
BECAUSE NOT EVERY MISSION IS COMBAT-HEAVY, UPGRADE ALEX'S LOCOMOTIVE ABILITIES FIRST.

7.5

PROTOTYPE

FOR XBOX 360, PLAYSTATION 3, AND PC
RATED M FOR MATURE

DEVELOPED BY RADICAL ENTERTAINMENT
PUBLISHED BY ACTIVISION

The kitchen-sink approach is not a good model for games. Better to do one thing exceedingly well than to whiff on several. But *Prototype*'s commitment to every facet of its gameplay pays dividends. I groaned, early on, when it appeared that the game would include a stealth element. The last thing you want to do in an action game is creep around.

I needn't have feared. Yes, Alex hides from pursuing forces by consuming pedestrians and assuming their form, but that's not all. He can infiltrate military bases, not by sneaking in the back door but by eating the commander and then walking right in. He also learns new abilities by consuming specialists. Need to know how to fly a helicopter? Munch on a pilot. Oh yeah, and later on, you can buy the ability to accuse other people of being the Prototype so the military will start attacking *them*. (Bet you didn't see that one coming.) This is either one of the dumbest games ever made or one of the most brilliant. I'm leaning toward the latter.

So why am I giving *Prototype* only a 7.5 out of 10? Call it caution. Lots of games are a blast for the first few hours and then fall off a cliff. Maybe this game's wonky targeting system will become a crippling liability. Maybe the missions will become repetitive grinds. Maybe it'll even start to take itself seriously. I can recommend a rental without hesitation. Beyond that, I can't say for sure until my PS3 makes it back home. When it does, this is the first game I'll be playing. ⊙

THE BOSTON PHOENIX Adult

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Photo by George Weinstein

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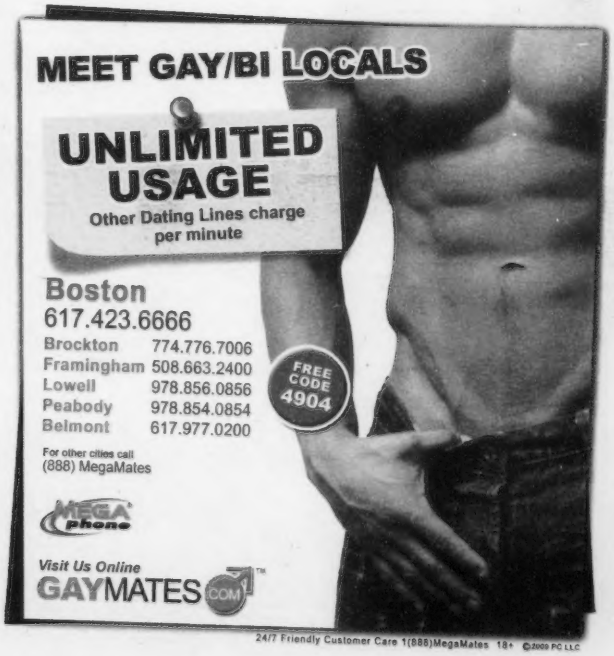

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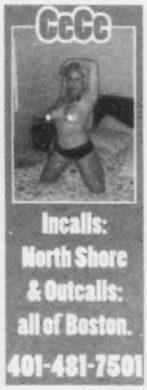

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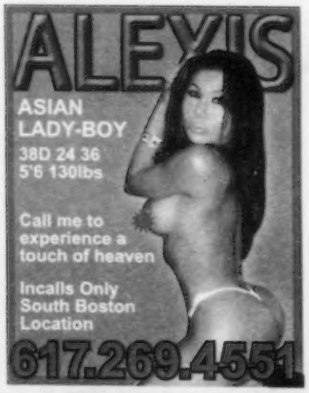

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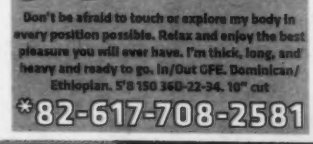

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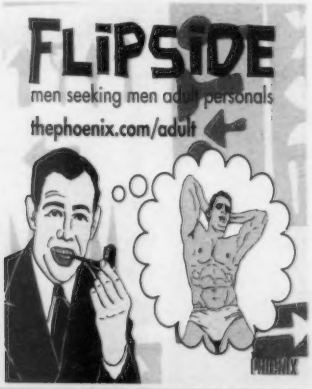

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"JESSE JANE: ATOMIC TEASE" *****
PRODUCED BY DIGITAL PLAYGROUND,
A CELESTE CAPTURE,
WWW.DIGITALPLAYGROUND.COM

"Jesse Jane: Atomic Tease" is the hot, new release featuring the top adult star in the world. It's a tribute to the burlesque style teasing of the Betty Page era, complete with stockings and corsets. In this film, they've nixed the tassels, but bring you the total style of gorgeous curls, makeup and dress that helps to accentuate each girl's most tempting assets. Created by Celeste, "Atomic Tease" is a series of vignettes put to jazzy music that shows us the tempting art of sexual tease at its best. Jesse Jane stars in three erotic scenes where she seduces her guys in a most playful manner. As a sex goddess, Jesse Jane always ends up getting what she wants. Madison Scott, as another sexy blonde diva, Kiki Vidis as a ravishing redhead, and Daisy Marie as the beautiful brunette, all get to have their own strip tease that turns into sensually hard core sex with their muscle-clad men. We are reminded of a golden era where tease is the key to turning guys on before taking it all off and getting it on. Showing off every curve, each girl gives us what we enjoy the most: the succulent appetizer that comes before the main entrée, and before we get to taste the sweet dessert.

"BROUGHT TO YOU BY ARELLA LUSKOUS"

"REFORM SCHOOL GIRLS 5: THE NEW CLASS" *****
PRODUCED BY WICKED PICTURES,
DIRECTED BY MARK STONE,
WWW.WICKEDPICTURES.COM

The new class is as hot as they are bad: Arianna Armani, Jessica Steele, and Kylee Reese, are amongst the vixens that need desperately to be spanked. The film starts out with Principal Davidson, well played by Randy Spears, who has his work cut out for him with two of the "baddest of the bad girls" to get the "hardest of the hard discipline." Sally Gumballs and Lucy Shoes are being disciplined for fighting, and the best way for them to kiss and make up is to steamily kiss each other everywhere. The action is so hot that Principal Davidson must thrust his largeness into the action. Next, the school's doctor, Dr. Stringer, must cure a catatonic Jenny Drool first by tickle shock therapy followed by his special treatment which he deeply injects to cure her and make her cum. The funniest scene follows in the school's gym where the seemingly Austrian Dr. Jim Nastic gives rigorous, intense training to the baddest of the bad, Arianna Jones, by teaching her his own version of the 'Snatch' and the 'Clean and Jerk'. Then, Holly Thumper thinks she's a good girl because she gets straight A's, but Dr. Aristotle Thermopelis must help her get ahead by going into her behind. We move to Jenny and Penny who are put into maximum security to create their own 'women in prison' scene. They make great use of their new gun-shaped toy, which is ridden to success. Lastly, Dr. Edward Eye must hypnotize DeeDee Diver out of her bad habit of dropping f-bombs and instead has her shout in ecstasy all of the bad little words while he plows her. The funny, light approach to discipline combined with the gorgeous cast who can't get enough of each other makes for another reason why it's oh so good to be bad!

"BROUGHT TO YOU BY TINSLEY HEPBURN"

"LESBIAN FANTASIES #2: THEY'LL USE ANYTHING TO PLEASE EACH OTHER" ***1/2
PRODUCED BY HUSTLER,
DIRECTED BY STUART CANTERBURY,
WWW.HUSTLER.COM

As the box promises, this film showcases beautiful women ravaging each other in many delicious ways. Each star takes turns devouring her partner, giving her lover as many climaxes as she takes. While the film promises a series of adventures, the only commonalities of the vignettes are the gorgeous women and their endless experiences of pleasure. In each scene, the ladies waste no time chatting, as they do whatever it takes to get to the pink gems they crave. We go to various locations, first to an outdoor stable to meet strangers who get quickly acquainted by exploring each other. Then we travel to the park where we watch our featured stars, Tori Black and Fayth Deluca, enjoy mutual masturbation and action. We then focus on sexy coed roommates who love to share everything in their cutesy dorm, including a giant pink plaything. Next, we look through a peephole onto a steamy shower scene where the ladies seem pleased to know someone is watching their tryst. Lastly, we find two lovelies who begin by demonstrating their assets and finish by pleasuring each other's pinkness. While some of the starts seem to be going through the motions, others, like the spicy Veronica Jett, clearly lust after the naughty bits of her supple costar. If plot lines and character development help to get you there you will find only minimal build up before the action starts. However, if you enjoy watching statuesque creatures please each other orally, digitally, and vaginally using the prettiest of pink toys you will love this film.

"BROUGHT TO YOU BY TINSLEY HEPBURN"

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Horny, sexy, buxom brunette, SWF, 43, 5'2", seeks a tall, clean-cut, well-hung, handsome SWM, who is horny, fit and willing to please me. I love giving oral. ☎1552

ARE U THE RUNT OF THE LITTER?
Stunning black vixen, 29, seeks submissive male who loves to be berated, mocked for having a "tiny member". I will laugh at you, tease you and use you because you know you deserve it. "rat of"ck". Sincere. Discreet. ☎6831

LET'S MEET
Attractive single woman looking for attractive, professional man, 30-45, for discreet pleasure, and fun. ☎9535

BUSTY MILF, LOOKING FOR ORAL RELIEF
Hey guys, I'm trying this out and hoping to get some responses from guys know how to work their cocks as well as their tongues! My man is fine for other things© but he's not the best at going down on me. It would be our naughty little secret if I could find the right guy who knows what they are doing. It's been too long since I've felt that rush of hotness that happens when the pussy gets her lickin' done right. I have a sexy, curvy body (I'm 32) that I know you'll enjoy© So, leave me a message and tell me why you think you'd be perfect for the job! ☎1559

SEEKING MATURE MALE
Attractive female, 30s, looking for a mature, professional male, with a generous nature, for a mutually rewarding ongoing union. Sincere replies only. ☎9697

SEXY AND HOT!
Sexy white female, 35, 44DD, 5'2", 145lbs, long brown hair, sexy brown eyes, looking for a hot male, 35-65, race unimportant, to spend enjoyable, sexual times together. I'm willing to experiment. Let's get hot tonight! It will be worth you while! North shore area. ☎9838

I CAN'T GET ENOUGH OF SEX!
Blonde, hot, oversexed, woman, 36, 38DD, 5'5", 148lbs, looking for a man, 18-55, to satisfy him sexually. No couples. Please be drug and disease free. Married men ok. Women ok. Please be fit. I also like being spanked, tied up, bondage and using my toys. ☎9426

PRETTY & SMART
Do you need some reliable advice & more? I'm an experienced, classy lady who can help you. ☎5731

BRIT GIRL NEEDS TO BE TAKEN
Attractive college student from England, 24, new to Boston, seeks rough, aggressive sex. I'm 5'6", 110lbs, nice body, black hair, green eyes. In need of a big strong man to take me roughly every which way we can dream up. Sex with strangers is a big turn on for me. ☎1555

SORORITY GIRL NEEDS SCHOOLING
Blonde hair, green eyes, 34C. I am sick of college boys and need a powerful older man to show me some new tricks. Im open to anything, so teach me a lesson. ☎8786

MEN SEEKING WOMEN

ATTENTION KINKY FEMALE
SWM open-minded seeking kinky, uninhibited SF for possible intimate encounters. Must be very open-minded. ☎9726

I GOT PUSSYCAT FEVER!
Handsome WM, 38, very fit, seeks a sexy bad girl, 19-35, slender, dangerous curves, nice round ass, to enjoy hot naughty fun. Please be clean, no drugs. Threesome with another girl is ok. Extra big boobs and long hair a plus. Discretion assured. ☎1617

CALL ME
Looking for an attractive, fit, very sexual woman that would enjoy the company of a good-looking professional male, 52, 6'2", 190lbs, that is very thick, hard and fit, for sexual & erotic pleasure. D/D-Free. ☎8714

COME TO DADDY
Male interested in all that is taboo, role play. If you wanna play, give me a call! ☎9660

MAKE MY DREAM COME TRUE
SM, 6'1", tall, slim, athletic build, would loves to meet an attractive woman, 50+, with nice, soft skin to administer a slow, sensual massage leading to an erotic spanking. Come and feel the tender, yet disciplined touch of my hands. ☎9723

PLEASE CALL
Hello! I am a "slavish", educated, cultured, secure male. Looking for an assertive woman, 50-60 for LTR. I have black hair, brown eyes, 5'3", walking for your call! Southern NH. ☎9204

LATINO
Good-looking young guy looking for pretty women who are open to have fun. I'm 32, 5'9", 170lbs and open to anything really good. ☎1781

MEN SEEKING MEN

TALL, HOT, BODYBUILDER
Seeks financially secure male for hot fun, possibly more. Hard muscles everywhere!! ☎9687

SEEKS BRAZILIAN GUY
White male, 60, 5'8", 170lbs, looking for a Brazilian man, 18-25, for hot, erotic and wild times together. ☎9205

COUPLES SEEKING

SEEKING COUPLE
SWM, 52, 6', 165lbs, seeking couple for fun, friendship and romance. I'm neat, clean and discreet. Please call and leave message. Pets ok. ☎9428

A FEW GOOD MEN
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OLDER COUPLE WANTED
Looking for fit, attractive, older "50-65", married, orally bi-couple or other like-minded married couples. Enjoy arousing a woman while her husband looks on as she starts receiving pleasure and talking to her husband to arouse him to a point where he will then join in the fun. "LE", masturbation, erotic conversation and x-rated movies. I'm 50 something, 6'2", 190lbs, good-looking, professional male, that's thick and hard waiting to find a secure, sexy and honest couple that I can have a safe and discreet time with. I'm drug and disease free. Hoping to hear from you. ☎9713

SEEKING A COUPLE
handsome, straight MWM, late 40s, fit, safe, very passionate, seeks a discreet, disease-free, stable, straight couple, 30-50. Add occasional spice to your intimate encounters with this safe, no hassle, real nice guy. ☎9995

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SURRENDER TO MY POWERS
SWF looking for the right kind of man that will look up to me as I take over your mind, body and spirit, and show you what real BDSM is all about. I will conduct myself in a way that makes you weak as I bring you to an orgasm in sheer ecstasy. Expect to be bound and gagged and taken by my strap-on as I mercilessly pound you until you call for mummy. You will call me your mistress and give in to what you've been wanting to experience for so long. So, call me if this sparks your interested. You know you want to! ☎1561

GREAT BJ FOR STRAIGHT MEN
Masculine, attractive, discreet GWM, D&D-free wants to give great, hassle-free BJ'S to attractive, straight men. Have place in RI. Rough, force full ok. ☎7745

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Male, 41, 5'7", looking for a mistress. Possibly willing to be your slave, let's see how it goes. ☎9648

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Transvestite, 42, would like to meet women or other feminine transvestites or cross-dressers for dress-up fantasies and fun evenings with adult entertainment in mind. I enjoy wearing long or short skirts, panty hose, colorful tights, pretty shoes. ☎9725

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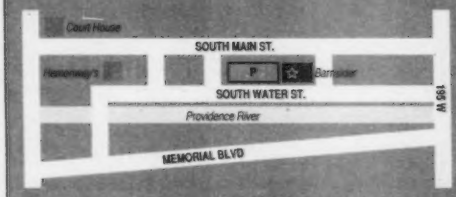

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Dear Miss Adventure,
I used to go to Manray back in the day, but moved to go to college shortly before it closed. I am returning to the Boston area and am wondering if there is a new Manray-type venue.
-Prodigal Club Kid Returns Home

Dear PCKRH,
Yes, indeed. It seems that a hard core group of Manray's dark denizens, enigmatic employees and fetish phenoms have made their way across Brookline Avenue and set up shop at T. T. the Bear's. You are in luck because they will be celebrating the five year anniversary of XMortis, risen from the ashes of Manray to become Boston's premier goth and fetish night. Here, the beguiling Latex Lily, self proclaimed rubberized personality and Xmortis' den mother fills you in the upcoming festivities, "We wanted to keep things like we did them the 1st day at Manray so we have our two original resident DJs, Chris Ewen and Mothra. We are also bringing back the Wednesday Addams dancers for that one day. Everyone is also going to get a commemorative Xmortis V pin. It's strange how five years can go by so quickly. I have moved from Boston to NYC in the past year and a half and gone through job changes, apartments, what have you and I have never, not even once, missed a single Xmortis. I have to thank, Pat, my partner, for keeping things running smoothly. I also wanted to thank Xtine who has helped us flyer and set up for Xmortis since the very beginning." So, while the wrought iron gates have long been chained and a nondescript condo dwelling cruelly erected in its place, the spirit of Manray is alive and well and kicking across the street. Friday, July 10th at T. T. the Bear's, 10 Brookline Street , Cambridge. For more information, check out www.Xmortis.com

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BM, looking for day time, discreet, oral encounters. CAN HOST. Box 86111(xp9/16)
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38yo, Latino man, 6'1", 280lbs, looking for a friend, maybe more. Box 42751 (xp9/16)
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WM, physically fit, well hung, clean shaven looking to explore and have fun. Box 83391 (xp9/16)
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Pretty cross dresser lking 4 a steady boyfriend with a big c*ck. Ph#Incl. Box 39252 (xp9/16)
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Daddy loves servicing & worshipping young hung guys. Ring Daddy up. Box 71191 (xp9/15)
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59yo, WM. Lkg to travel and hook up with older dom men. Mod hairy Box 56311 (xp9/15)
T-RIDING CROSS DRESSER
BWM, bottom, 5'8", 170lbs, loves giving & receiving head. Very passionate. Box 51211 (xp9/15)
HOT S*Z WANTED
47yo GWM, in decent shape. Box 52191 (xp9/15)
SAFE, SANE & HUNGRY
Looking for guys 18yo to 26yo, who are thick and hung for oral servicing. Box 42061 (xp9/14)
NEW FRESH MEET
Bi MWM, 37yo, 6'1", 225lbs, very clean, lking 4 someone clean to break me in. New to this. Box 90772 (xp9/14)
SPANK ME
Cock and ball work then tie me up. I can host. Clean, discreet, healthy. CAN HOST. Box 56362 (xp9/14)
INTO EVERYTHING
Al, 5'10", 175lbs, with an 8.5in c*ck. Willing to do everything. Box 93741 (xp9/14)
BE 50+
WM, 60s, 6'1, dark hair moustache lkg4 friendship or LTR. Will return all calls. Box 71781 (xp9/13)
OPEN MINDED
SWBM,41yo, 275lbs, lking for intimate encounter. Box 59921 (xp9/13)
DISCREET
Mike – looking for a guy with dentures. Call me! Box 92902 (xp9/13)
I Want An AUDIENCE
6ft, 185lbs, Want my c*ck 2b s*cked then I go at it on you as well. In front of your girlfriends? Box 20812 (xp9/13)
NICE GUY LOOKING
Bi guy, 6'3", 170lbs, nice c*ck & tight a**s, lking for a good sense of humor & personality.
Box 94202 (xp9/13)
WINE ME, DI ME
Jim, Definitely love to suck and be sucked. Body contact, making out, 69. *Ph# Incl.* Box 96812 (xp9/12)
OLDER TOP WANTED
48yo, lking for well hung Top, BM ages 48yo to 60yo. Box 44261 (xp9/11)
BIG THINGS
I have a big thing to play with and would like to play with your big thing. Ph#Incl. Box 90651(xp9/10)
HANG LOW
6ft, 195lbs, 7in cut c*ck, lking for guys 25yo to 35yo, for oral fun. Ph#Incl. Box 16351 (xp9/9)
LOOKING 2 B SERVICED
62yo, Bob looking to be serviced. Box 94291 (xp9/9)
IN SHAPE & HAIRY A PLUS
54yo, Bi, WM, 5'9", 175lbs, athletic, STR8 acting, lking to service a clean, patient, discreet guy 45 - 60yo on a reg basis. Recip Optional. Box 93761 (xp9/9)
CROSS DRESSER
44yo, 6ft, 220lbs, sub, cross dresser, bottom, looking for some friends. Box 17012 (xp9/8)
BI-CURIOUS
19yo, Quincy Bi-guy, lkg to experience oral & anal. Must be discreet. Box 64512 (xp9/8)
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Lkg 4 sub cross dressers 4 role play. Box 52792 (xp9/8)
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DOM looking 4 TV/TS
40yo, well built, 8in c*ck, shaved balls, looking for a Tv/TS or she male for oral servicing. Box 50642 (xp9/4)
LOOKING 4 MY 1ST
Bi Curious guy lking for first time, please be clean, gentle, safe, & discreet. Box 94652 (xp9/4)
617 AREA CODE
Lking to s*ck c*ck, swallow cum & get my ass eaten. Box 91422 (xp9/4)
EAT my C*ck
Looking to have my 7in c*ck eaten, always in the mood. Will take it in the A** too. Box 10091 (xp9/3)
SKULL F*cked PREPPY
Middle aged blnd/blu 6'1 185lbs, 7.5"cut, preppy btm lkg2 blow & deep throat, swallow & be skull f*cked. Box 11221 (xp9/2)
LOOKING FOR FRIENDS
Jace, 33yo, 6'3", 185lbs TOP, has a boyfriend lking 4 a friend to hang out with. Box 90921(xp9/2)
(908) AREA CODE
BM, looking to give great oral with a bi guy or woman. CAN HOST. Box 91502 (xp9/2)
WEAR STOCKINGS 4 ME
54yo, BM, 6'1", 200lbs, lking 4 a white cross dresser who likes to wear stockings. Box 91212(xp9/2)
AVAILABLE 24/7
41yo, WSM, 150lbs, 5'8", passionate, looking 4 age and race open. Always available. Can host. Box 78462 (xp9/2)
BIG MEATY C*CK
Rugged,masc.,str8 acting top lking 4 a rugged btm with a big meaty c*ck. Ph#Incl. Box 91581(xp9/1)
LET'S Hookup
Bi guy 59yo, looking to travel and hookup with some older men 60yo+. Box 50311 (xp9/1)
THICK 8" C*CK WANTED
Lking 4 thick 8" c*ck or bigger for oral and anal pleasures. Can Host or Travel. Box 79112 (xp9/1)
TO PARTY & PLAY
39yo, BM, thick 8in c*ck, smooth, musc. build, with a bubble butt. Can Host. Box 92552 (xp9/1)
Be My SLAVE BOY
Wanting young slave boy who loves, gagging, & whipping bondage. Want boys who do exactly what there Master tells them. Box 51221 (xp9/1)
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Sensuous ass, beautiful c*ck who likes hot cum action. C*ck torture. Lkg for assmaster. 69871 (xp9/1)
HUNG WITH TRAVEL
Discreet masc, bi-MWM, 6'1 190lbs, 7"cut. Looking to travel. Love well hung bi-men Box 57472 (xp8/31)
PARTY AT YOUR PLACE
Mid 50's,5'9", 225lbs, enjoys porn, cuddling, mutual j/o, & oral. Splash some cum around w/ me. Box 41651 (xp8/31)
TREAT ME LIKE A GIRL
Cross Dresser looking for older, str8 acting, men between 50yo & 60yo. Box 44311 (xp8/31)
BAREBACK BOTTOM
58yo, bareback bottom, lking to get f*cked raw & filled with c*m. Box 46261. (xp8/30)
HOT SEXY SHE MALE
36yo, looking for hot, sexy TV's or she males for HOT fun times. Box 79972 (xp8/30)
TOP OR BOTTOM
5'11", likes sucking c*ck, new to this but learning. Willing to travel. Ph#Incl. Box 92382 (xp8/29)
SERVICE ME
26yo, BM, 7.5in cut c*ck, Lkg to be orally serviced by someone who likes it. Box 56391 (xp8/29)
LET'S ROLE PLAY
27yo, bi WM, 5'9", 130lbs, well endowed, looking to role play. Box 75872 (xp8/29)
TIGHT & HORNY
5'10", MWM, Bi bottom w/shaved bubble butt, tight & horny looking 4 a top. Box 54382 (xp8/28)
SERVICE You
45yo bi lkg 4 older who wants 2 get serviced till completion on reg basis. Can host. Box 84412. (xp8/27)
PATIENT LOOKING 4 DOCTOR
50yo, patient needs Doctor for check ups on reg basis. Box 53552 (xp8/27)
FEM BOTTOM
Avg SWM, 41yo, 5'6, 155lbs, str8 acting but discretely fem. Total bttm & oral Box 49992 (xp8/26)
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60yo, good looking, Boston/ Cambridge Area is good, but there are other possibilities. Box 11001 (xp8/26)

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54yo TV, wears women's clothes daily. Really wants bareback c*ck on a regular basis. Box 61471 (xp8/25)
EXTREMELY AGILE
5'10", 145lbs, hot bottom, enjoys giving & receiving oral, looking for mutual pleasure. Box 43081 (xp8/24)
HAZEY BOOTS
Lkg 4 cross dresser who likes boots, skirts, business suits, fifty likes dressing like a woman. Meet you and talk. Do all sorts of nasty things. 47 y/o, 6', 190lbs. Box 86902 (xp8/23)
STRAIGHT Bottom
38yo btm Lkg4 tops masc str8 acting. I'm 6' shaved head mod hairy decent build Box 92131 (xp8/23)
I LOVE C*CK
50yo sub btm. Into light bondage, discipline. Love cock & swallowing cum. *Ph# incl.* Box 49821 (xp8/23)
LOOKING 4 MASTER
Older GWM, bottom, looking for big c*cked master, 40yo +. Box 59311 (xp8/23)
XXX
BWM, lking 4 guys who like to wear nylons & watch XXX . Mutual masturbation. *Ph# incl.* Box 45961 (xp8/22)
TOP LOOKING 4 BOTTOM
Bi Curious, 48yo, looking for a bttm to take it in deep, between 18 and 35yo. Box 92341 (xp8/22)
DOMINANT PRE-OP
Pre-op. 5'9" 134lb. Black/blue. 6" Dominant. I know what I want & I get it. Box 54792(xp8/19)
BEHIND CLOSED DOORS
28yo, sub, boyish, nice ass, STR8 acting, looking to role play. Box 16612 (xp8/18)
LOOKING FOR A TOP
39yo, bottom looking for a top. Give me a Call. Box 56381 (xp8/17)
NO GAG REFLEX
5'8", enjoys working out & servicing c*ck. Bottom pig 4 U. Box 93342 (xp8/16)
BUILD MY BODY
Bodybuilder bottom, looking for a Top. Box 92941 (xp8/16)
JAMES
I like, religion, philosophy, and sports. Give me a call. Box 84561 (xp8/16)
PLAYTIME in PTOWN
Always horny. Mod hairy 7.5". 5'10 170lbs work out a lot gd shape. I'll call you back. Box 82651 (xp8/15)
SUCK & SWALLOW
Likes to deep throat on a big c*ck and swallow the cum down. Box 27262(xp8/14)
HORNY ALL NIGHT
Top, 8in c*ck, shots big loads, looking to hook up. Really horny. Needs to travel. c*ck. Box 92821 (xp8/14)
COMPLETION
MWM 46, mustache. Top wants 2b taken to completion. Box 41462 (xp8/13)
DRESS SEXY 4 ME
43yo, 180lbs, lking for sub passable, fem, she males or cross dressers who can travel. Box 49712 (xp8/22)
BOTTOM BOY For You To Play With
Lkg for 60+ Tom, 47 y/o bottom guy. Boston area. Open minded and uninhibited. Box 97772 (xp8/21)
GROUP ME
140lbs, sub looking for groups and three ways. Box 40202. (xp8/21)
LOVES 2 B WATCHED
5'11", 190lbs, 7in cut c*ck, pig, bottom looking to service with an audience.Ph#IN. Box 61512(xp8/21)
CAN HOST IN FALL RIVER
BM, lking to hook up orally with a bM, any race. Can Host. Box 94741 (xp8/21)
DISCIPLINE
Dave WM dark hair/blue 5'10 moustache 180lbs lkg2 meet guys into giving and/or receiving bare btm spankings discipline and role play. Box 16342 (xp8/21)
SEXY & HANDSOME
24yo, BM, 5'11", masc. Top, 11in thick, c*ck, lking 4 the same in a hot Bottom. Box 81032 (xp8/20)
Strict DADDY
GWM 46, strict daddy lkg 4 young, hung college guys, 19 to 29yo, looking to be disciplined. Box 38872 (xp8/20)
HOT pASSionate BOTTOM
GM, 7.5in cut c*ck, Top, 5'8", 200lbs, mod body hair, looking for a hot, passionate, bottom. Box 55351 (xp8/20)
CUM ON THE ROAD
Truck Driver looking for hook ups on the road. Seeking well endowed 18 to 20yo or 50yo & older
Box 61172 (xp8/19)
1st TIME EXPERIENCE
29yo, Bi, 5'9", 150lbs, 7in c*ck, looking for CD's, TS/TV, or she males for 1st time. Box 92202 (xp8/19)
ALEXANDRA
Well hung, clean & discreet, lking for older man or sexy young guys who are imaginative Box 93212 (xp8/11)
BAREBACK PARTY
Uninhibited, bare back bottom, looking for some fun. Phone#Included. Box 94632 (xp8/11)
HOT FUN
Looking for some hot fun all night. Box 76261 (xp8/11)
IN SEARCH OF YOUNG GUYS
37yo, SWM, 6'1", 210lbs, masc., looking for athletic, young WM, 18yo to 27yo. Box 42041 (xp8/10)
MULTIPLE C*CKSUCKER
Enjoys cross dressing and s*cking c*ck. Discreet looking for TS/TV, CD's or reg guys. Box 93652 (xp8/10)
ASS PLAY POSSIBLE
GWM, 6ft, lking to suck hot, hung, c*ck. Ass play possible. Will Travel. Box 92081 (xp8/10)
THICK
Bicurious. Late 40yo. Well-hung. Lkg for the same for a good time. Box 11191 (xp8/10)
Play with TOYS
Gdlkg 6ft, 185, Light skin BM; vers Top loves to eat ass, play w/ toys. Seeks a vers guy in good shape. Box 43041 (xp8/9)
DOMINANT CD
Hot, Dom CD. Loves dressing sexy & slutty, looking for slaves. Box 91882 (xp8/9)
GAY MEN ONLY
Looking for GM 58yo & Up, completely shaved c*ck & balls. Very oral. Can HOST. Box 52932 (xp8/9)
HOT FUN
Mike, 44, U b – 45-55. lkg for hot fun times. Looks/weight unimportant. Box 54281 (xp8/9)
CLEAN & DISCREET
35yo, Bi WM, vers. Bottom, looking to experiment with toys & couples. Box 92362 (xp8/9)
DRESS SEXY FOR ME
38oy, 6ft, 185lbs, 6.5in cut c*ck, looking for cross dresser, between 25yo & 45yo. Can Travel.
Box 94522 (xp8/9)
D*ck & Hle For the EATIN'**
33yo, 5'11", 170lbs, nice a**s, looking 2 party & play. Box 16542 (xp8/9)
Sub BONDAGE Boy
48yo, lkg 4 dominant bondage masters 4 strict tie ups games. Gagged hooded & tormented. Box 40581 (xp8/9)
TWO FOR MORE
Two hot guys looking for another for some group fun. Box 58211 (xp8/8)
ANYTHING
5'10", 215lbs, into ANYTHING! Absolutely anything. Box 92191 (xp8/8)
LKNG 4 CHERRY POPPER
Irish virgin, lking for a BM to pop his cherry. Eager for a guy inside. Box 97941 (xp8/7)
WILL NOT DISAPPOINT
D/D FREE, looking to play with a big C*CK. Willing to do anything to you. Box 43092 (xp8/7)
ANAL PLEASURE
57yo, MM, Aggressive Top,Lkg 4 sub guy who's into anal pleasure: plugs, spanking, dildos, enemas, role playing. Box 63352 (xp8/7)
MUTUAL ORAL PLEASURE
54yo, BWM, 6'2", 210lbs, 6.5in cut c*ck, lking for mutual oral pleasure. Box 66151(xp8/7)
MUTUAL JO'S & MORE
47yo, BWM, 6'4", 220lbs, 6.5in c*ck, looking for TS/TV or couple's into threesomes. Lking 4 well hung, physically fit and under 45yo. Box 88482 (xp8/7)
LKNG 4 RIGHT 1
50yo, 5'11", 225lbs, lking for a passable TV/TS with a sense of humor. Box 90882 (xp8/7)
HUNGRY
6"cut. Love oral/anal. Lkg4 another well hung bi guy 2 hook up w/ on a reg basis. Box 16901 (xp8/6)
S*CK, F*CK & CUM
47yo, 6'1", heavy set, bottom, looking to s*ck a nice c*ck on a reg basis. Box 93962 (xp8/5)
Be MY BOTTOM
Lkg 4 btm, in Boston area. Friendship into LTR would be nice. Box 83371 (xp8/5)
FEM CROSS DRESSER WANTED
Looking for bottom, fem, cross dressers 25yo-30yo. Box 93381 (xp8/4)
WATER SPORTS GUY
Looking for a beer drinking buddy & have golden showers. Box 65272 (xp8/4)
Looking for a BOYFRIEND
Lkng 4 a boyfriend, 2 give best blow jobs ever to. Likes dressing up, wearing panties & thigh highs.
Box 57052 (xp8/4)
HORNY GUY
45yo, WM, 7.5 in cut c*ck lking to hook up. Box 54622 (xp8/4)
DISCREET'L'Y LOOKING
MWM, looking for discreet encounters with cross dressers. Box 94712 (xp8/3)
ONE MAN ONLY
54yo, 6' 220lbs, lking to orally service on a reg basis. Can HOST. Must be affectionate! Box 17461 (xp8/2)
All TOP
47yo, light BM, looking for any race men 18yo to 45yo. Looking to Party. Box 51842 (xp8/1)
LOOKING FOR SINCERE
Middle aged, smooth body, musc., looking to meet another middle aged guy who is sincere. Box 77081 (xp8/1)
S*CK ASS
38yo, BM, looking to s*ck a**s & get his c*ck s*cked real good. Box 91032 (xp8/1)
BALL BUDDIES
GWM, Straight Acting. Like I said, horny c*ck sucker. Box 34331(xp8/1)
ORAL STAMINA
45yo, WM, 6ft, 200lbs, musc. Lking for an eager to please oral submissive. Box 42992 (xp7/30)
BIG BOTTOMS WANTED
46yo bi top 5'7", 150lbs, 8in fat & thick c*ck lking 4 sub bottoms 18 to 35. Box 50652 (xp7/30)
OPTIONAL RECIPROCATION
36yo, STR8 acting, Large Build, looking to give oral, willing for mild to wild. Can Host. Box 93751 (xp7/30)
Cross DRESSERS, TV's or She MALES
43yo, bi WM, looking for cross dressers, TV's or she males for fantasy fulfillment. Box 16562 (xp7/30)
I love CUM
I never let a load go without going in my throat. So jerk me off. Box 51711 (xp7/29)
WILL S*CK U OFF
Dick, GWM, 220lbs, 6.5in cut c*ck, looking to s*ck some c*ck. Box 94091 (xp7/29)
TWO IN DOT
6'1" hung, hot, passionate guys lking for bareback, raw party play with a hung, hot guy. Box 41101 (xp7/28)
GROUP SCENE
Fem cross dresser, 25yo, 5'7", 125lbs, looking to do a group scene. Box 94332 (xp7/28)
SPANK ME
5'10", 195lbs, hung & cut, sub bottom, looking for a Daddy figure. Ph#Inc. Box 42632 (xp7/28)

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Books

K IS FOR CLOWN

THE LIGHTER SIDE OF GLOBAL ANNIHILATION

BY CLIF GARBODEN

K BLOWS TOP: A COLD WAR COMIC INTERLUDE, STARRING NIKITA KHRUSHCHEV, AMERICA'S MOST UNLIKELY TOURIST

BY PETER CARLSON | PUBLICAFFAIRS | 344 PAGES | $26.95

America's most famous diplomatic guest was anything but diplomatic. He contradicted and insulted his hosts, provoked a media riot in a California supermarket, manhandled a turkey, fondled a gatecrasher's pot belly, threw a tantrum over a canceled trip to Disneyland, and threatened global annihilation. This stuff writes itself.

Former *Washington Post* reporter Peter Carlson would no doubt agree, and the PR material promoting *K Blows Top*, his chronicle of Soviet premier Nikita Khrushchev's 1959 visit to the US, promises a non-stop comic romp through Harpo Marxism. There are indeed plenty of absurdities and cheap gags here, but if all you expect is buffoonery and shtick, you'll be pleasantly disappointed.

The book — fast-paced, delightfully sardonic, and thoroughly enjoyable — goes well beyond being a farcical collection of outrageous stories about the gauche behavior of a wacky former Stalinist mass murderer confronting America's high-born and average Joes. Given our hindsight knowledge that Communism fizzled, the very notion that the childish outbursts of an egomaniacal, sleep-deprived dictator were perceived as serious global death threats is laughable. But people weren't laughing so much in 1959.

Our guest was, after all, the main monster in American's post-war nightmares, the powerful madman with his finger on the nuclear-holocaust button. With a light hand, Carlson integrates the backdrop of the repressive 1950s and the grimmer implications — political, economic, diplomatic — lurking behind each snapshot of the Soviet leader's flamboyant travelogue. It's a revealing portrait of a treacherous decade when the media — especially nascent television, whose news departments seldom questioned the views of the government that controlled their broadcast licenses — were almost as innocent as they were influential.

As we look back, it's easy to see that K's comic odyssey was showmanship masquerading as diplomacy, with both sides of the ideological split playing it as a press event — a 10-day photo op with each team scrambling to score points by out-boasting, out-charming, and out-ad-libbing the other. Nelson Rockefeller and Khrushchev trading pulled punches for the cameras in the lobby of the Waldorf-Astoria is just the broadest manifestation of the burlesque.

K Blows Top (the title derives from a New York *Daily News* headline relating to the dictator's Disneyland meltdown) will find its most appreciative audience among those of us who grew up during the Eisenhower era and are already familiar with the names of the dignitaries, celebs, and pols involved. Carlson, who was born in the early '50s, is a charter member of that cohort, and though he takes pains to annotate the narrative with context and backstories for younger readers, he's telling the story from the perspective of a one-time member of the Cold War's captive audience.

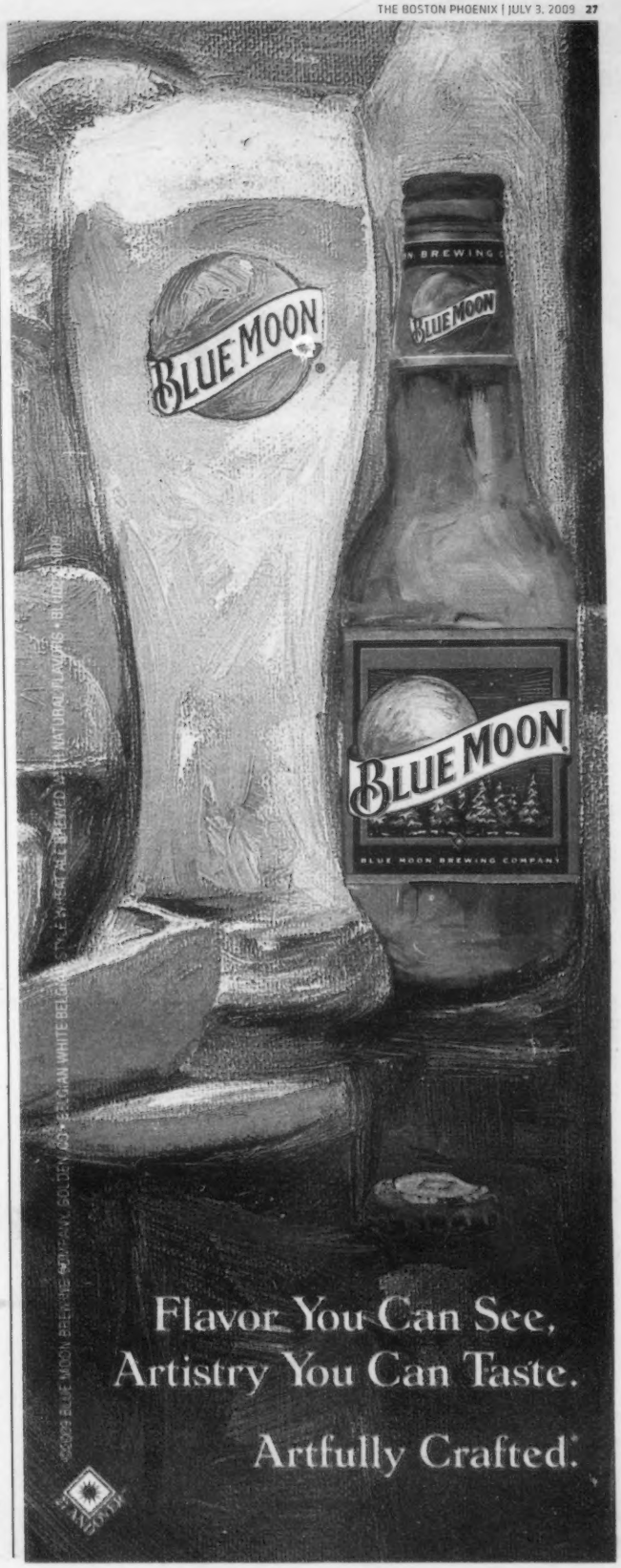
AP/WIDE WORLD

HARPO MARXISM But Carlson's chronicle goes well beyond being a farcical collection of outrageous stories.

If the book has a fault, it's Carlson's neglect of the idea that Cold War posturing was calculated to manipulate citizens on both sides of the Iron Curtain. The Soviets deflected the allure of materialist prosperity by vilifying the West's exploitation of its have-nots. The US dispelled popular sympathy for capitalism's victims with boogie-man visions of the Red Menace.

Even if he doesn't come right out and say so, Carlson's is a cynic's view of history — one that leaves no question that the rhetorical duel played out across America in 1959 was fueled more by mutual insincerity than by heartfelt ideology. Now that we think about it, it *was* kind of funny. ◉

Clif Garboden *still* has nightmares about Nikita Khrushchev. He can be reached at cgarboden@gmail.com.



MUSIC

MJ 1958-2009

There was Michael the living, breathing, singing performer and Jackson the commercial spectacle. We surrendered to the former, he to the latter.

REACTION JACKSON

HOW TO MOURN A MESS

_BY MICHAEL BRODEUR

The day after Michael Jackson died, I was in line at the supermarket. The tabloids were still dumb on the matter, but the aisles were ablaze. A man in front of me was unloading 12 bottles of Pepsi onto the conveyor and going on about it to the cashier, how Jackson had just died, how he wasn't a fan himself, how no one he knew could believe it . . .

". . . . but you know," he said, pausing to make sure he had listeners, "he did it to himself. All those drugs." His tone was one of familiar disappointment, as though years worth of his gentle warnings to Michael had gone ignored — and *now* look what had happened. Through this, the cashier fixed her glare on the wad of crumply ones he'd handed her, keeping it together until such time as he'd waddled off. When he did, she looked to the ceiling, released a long groan, turned slowly back toward me, smiled, and scanned my Shaw's card.

"I don't like people saying he did it to himself," I offered. "I don't know why I don't like it, but I don't."

"No. I don't like it either," she said. "It was everybody *else* that did it."

I wanted to ask her whether she felt the same sense of relief that I did. If she thought this mourning felt oddly overdue, as if the sudden death he'd suffered 24 hours earlier were nothing compared to the slow one he'd been undergoing for the past 24 years. But a line was forming behind me, more people buying more Pepsi, so I nodded and left.

At home, the TV was already on in the corner. All day it had been spilling hour after live hour of "everybody else," what Jackson referred to as "the incredible, terrible media," teams upon teams of precision-saddened anchors either leaking speculative *sotto voce* autopsy augury or getting swept up in selectively forgetful austerity. It was like watching a puppy realize the mouse he'd been using as a toy was now crushed beneath his paw.

That morning, the headlines roared from their boxes, everything from tacky salvos — "JACKO DEAD" (the *Sun*, the *Daily Mirror*) — to uniquely atrocious punnage — "FADE TO BLACKO" (from our own *Herald*). But news goes fast: just a half-hour away from the Holmby Hills home where Jackson collapsed, the *LA Times* required only two days to buck up (after having to confirm a *TMZ* scoop) and burp up a tactless blog post from "Dish Rag" columnist Elizabeth Snead, hurrying to wonder "Was Michael Jackson Worth More Dead Than Alive?" — the assertive past tense weirdly suggesting he's already proceeded well beyond death itself.

It's tempting to take all of these media 180s — the clumsily woven scraps of tender tribute, the inadequate compressions of his bio — as proof that this is the same sad media that created Michael Jackson to destroy him while never really getting him, the same media that treated him like Peter Pan while regarding him as Joseph Merrick. But Jackson was also the first important artist who sold out hard and rubbed it my face, and that was his choice.

Ten years after a young Michael sang "whatever it takes I'm willing to do" on *Soul Train*, he was altering the lyrics of "Billie Jean" to jazz up the Pepsi Generation. Then his hair caught fire. It was then, at the age of eight, that I felt my understanding of Michael Jackson split into the two distinct halves I'd maintain until now, when neither remains. There was the living, breathing, singing, spinning physical Michael whom I last spotted in white lounging across the panels of my *Thriller* cassette's sleeve. And there was the image, the idea, the commodity, the malleable likeness and willful spectacle of Jackson. We surrendered to the former; he surrendered to the latter.

Given that the last half of his life was increasingly characterized by his surreal removal from a musical culture largely grown from his gifts, it's not surprising that he's often most fully present when realized through others. Jeff Koons found humanity in his alien extravagance. The impersonator protagonist of Harmony Korine's *Mister Lonely* found sustenance in his image. Pepsi found lots of money just by casting crowds to chase him.

Real stars burn out long before they actually disappear, and when they do, it's not for us to replace them — rather we have to redraw our constellations. On behalf of the media, I'd like to apologize for how badly we handled his life and hope that we can be better custodians of his future as a memory. Jackson had an unknowable power within him, but even he couldn't ruin a life so big all by himself. This drag was a team effort: us, him, and human nature.

GONE TOO LATE Mourning Jackson felt oddly overdue, as if the sudden death he'd suffered 24 hours earlier were nothing compared to the slow one he'd been undergoing for the previous 24 years.

From the archives

MICHAEL JACKSON IN THE *PHOENIX*

At the dead end of a decade when everyone was too discouraged to wonder whether pop had a center, Michael Jackson's *Off the Wall* (1979) gathered up disillusioned factions of fans as confidently as it punted four singles into the Top 10. . . . In *Thriller* (Epic), [Quincy] Jones and Jackson never pant in vain to top *Off the Wall* with garish settings; they've agreed that *Thriller* should differ from the promenade of its predecessor.

_Mark Moses
December 28, 1982

Thriller was the album that inflated record-company standards of success and made sales-figure watching a national craze. . . . It was also the album that – in the view of the industry, the media, and the public – confused popularity with performance once and for all. Yes, *Thriller* included "Billie Jean," "Beat It," "Human Nature," and "Wanna Be Startin' Somethin'." But it also gave us the gaggingly coy "The Girl Is Mine," the gaudy extravaganza "Thriller," and unremarkable MOR filler like "Baby Be Mine," "The Lady in My Life," and "P.Y.T."

_Joyce Millman
September 11, 1987

On the subject of Michael Jackson, everyone's a psychoanalyst. . : . Lugging all that baggage through the plodding, repetitive, hook-laden mess of *Dangerous* (Epic), we can only hope that our knowledge of Jackson's weirdness doesn't make us hear things that aren't there.

_Stephanie Zacharek
November 29, 1991

Jackson's real-life perversity began to infect his music on the new half of his previous album, the denial-heavy *HIStory*, and that trend continues on this new disc [*Blood on the Dancefloor*], which combines a number of *HIStory* remixes with half an album of new material.

_Brett Milano
May 30, 1997

Despite its lofty chart debut, Jackson's new *Invincible* has been the subject of widespread public ridicule – most of which seems unfounded when you actually listen to the album.

_Sean Richardson
November 16, 2001

It'll be interesting to see how many people pick up this five-disc box [*Michael Jackson: The Ultimate Collection*] that includes all of his hits (both solo and with the Jackson 5) along with a few interesting odds and sods, like the original demo for "We Are the World" and an "early version" of "Dangerous," on four CDs along with the requisite DVD. . . . The set does consolidate Quincy Jones's legacy as a trailblazing producer. Beyond that, it's a reminder that once upon a time, Jackson was a genuine musical talent.

_Matt Ashare
December 10, 2004

FOR MORE ON MICHAEL JACKSON FROM THE PHOENIX ARCHIVES, GO TO WWW.THEPHOENIX.COM/NEWS

MUSIC
Giant Steps

NOT SO LONE LEE With Minsarah (Weber, Ravitz, and Denson), Konitz once again has a working band.

INSIDE OUT

CHARLIE KOHLHASE'S EXPLORER'S CLUB, LEE KONITZ + MINSARAH, AND STEVE SWALLOW RECANTING

BY JON GARELICK

Charlie Kohlhase's love affair with jazz began with the avant-garde. As a high-school kid in Portsmouth, New Hampshire, he found that it was Ornette Coleman, Eric Dolphy, and the Art Ensemble of Chicago who rocked his world. Now 52, he remembers having had a passing interest in rock and pop — Crosby, Stills & Nash, maybe. On the other hand, "I bought John Coltrane's *Meditations* pretty quick."

For more than 20 years, Kohlhase — who plays mostly baritone and alto saxophones — has been a stalwart of the Boston scene. He joined the Either/Orchestra two years into its existence, then went on to lead a host of his own small bands. His WMBR radio show, *Research and Development*, celebrates its 13th anniversary this summer.

On his new *Adventures* (Boxholder), under the banner of his Explorer's Club septet, the tunes are not organized by chord progressions, and tonality is often unfixed (except perhaps for the set closer, the James Brown tribute "The Star of the Show"). And there's ferocious playing all around and plenty of avant-tussling. But there are also plenty of bold and brawny melodies, often laced with Kohlhase's particular brand of humor (especially in the titles) and a sense of ensemble delicacy. The band can break into subgroups — trios and duets, sometimes over standard walking-bass swing, or in squalling dialogues. And then they'll come back together again for a blazing coda. The sense of form is never lost.

Either/Orchestra leader Russ Gershon remembers his first encounter with Kohlhase at a jam session at Charlie's Tap on Green Street in Cambridge. At some point, the two saxophonists found themselves facing off, blowing furiously into the bells of each other's horns. "That was his audition, I guess," says Gershon with a laugh. The two found that they shared an interest in jazz as a continuum, from the earliest to the most avant-garde. Kohlhase understood things like the importance of the great baritone player Harry Carney in anchoring the Ellington-band reed section, and he had his own impressive sound on the big horn. He blended a swing feel with melodic freedom while still being respectful of chord progressions. "It was a natural fit," Gershon says of their collaboration.

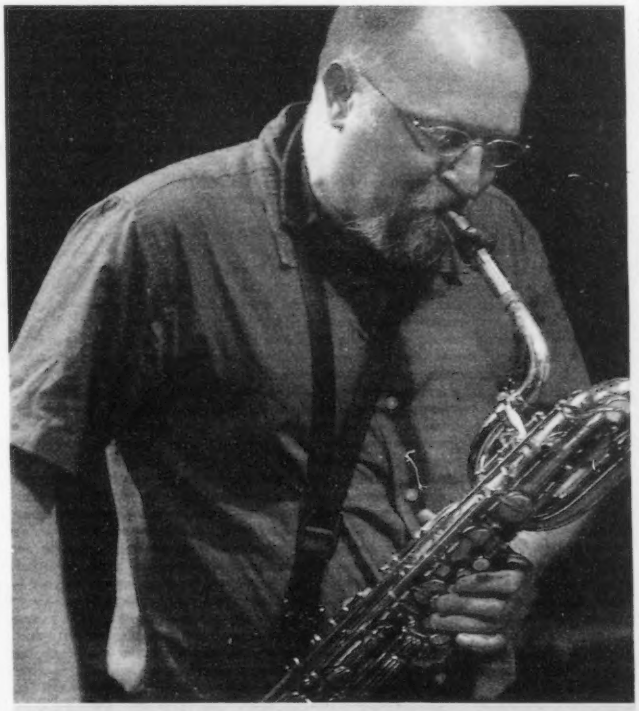
Kohlhase didn't decide to become a musician until he picked up the saxophone at age 18. He made trips to Boston to study with Stan Strickland. Eventually, he found his way to the legendary avant-garde trombonist Roswell Rudd, who was teaching at the University of Maine and had been advertising for private students. At one lesson, Rudd taught Kohlhase a raga form, explaining that he often used it in his own bands as a way to begin a set — starting with a drone figure and improvising over it. Kohlhase was in the midst of teaching himself Jazz 101 in his own hard-bop band, and he remembers telling Rudd, "I don't do that kind of thing in *my* band." Rudd looked at him and said simply, "Oh." Over a burger at Miracle of Science in Cambridge, Kohlhase laughs at the memory: "As if, why the hell *can't* you do that, what's the matter with you? And, of course, that's what Roswell had been doing his whole career, drawing on every aspect of the music — early jazz, swing, world music. That was a very profound lesson: why are you dividing this stuff up?"

Since then, Kohlhase has recorded with Rudd (on the 2001 release *Eventuality: The Charlie Kohlhase Quintet Plays the Music of Roswell Rudd*), and with Rudd's former partner in the influential New York Art Quartet, saxophonist John Tchicai. And he's played with others of his heroes, like Anthony Braxton and the violinist Leroy Jenkins.

Kohlhase's musical dialogues often turn into character portraits, and *Adventures* has its share of invented superheroes. So on the boppish theme of "Loquator & Taciturnator," his "taciturn" alto-sax response answers the loquacious call of the ensemble. In a series of duets that follow, alto and trombone face off with drums while guitar has to answer to tenor sax. The bass acts as Moderator in all discussions.

The clever scheme wouldn't matter so much if the playing weren't so astute. Matt Langley (a Kohlhase buddy since his Portsmouth days) offers liquid flowing lines against guitarist Eric Hofbauer following Kohlhase's tart alto. Trombonist Jeff Galindo sometimes recalls Rudd in his sweeping melodic inventions, but with a flair for beboppish ornaments. Bassist Jef Charland is a powerful melodic and rhythmic linchpin. And, in another Kohlhase twist, the Explorer's Club has two drummers, Miki Matsuki and Chris Punis, each exchanging roles as timekeeper and melody player.

According to Hofbauer, who has played with him since 2001, Kohlhase invites collaboration. "The intricacies of the melodies are always set, but the arrangements are always on the fly." That goes for Kohlhase's character portraits. "He'll tell us that the piece is about these two characters, but it's up to us to find the answers musically. So it's simultaneously specific to the æsthetic goal while remaining abstract. In the end, his vision becomes everyone's vision.



BIG HORN Kohlhase's music is as informed as much by Harry Carney as by Ornette Coleman.

The iconic alto-saxophonist Lee Konitz, now 82, has seemed content to tour the world and record with pick-up rhythm sections or as a marquee-value guest star. But when he comes to the Regattabar this Wednesday, it will be with a group who've come as close to a working band as he's had in some time, the trio Minsarah.

German pianist Florian Weber, Israeli drummer Ziv Ravitz, and American bassist Jeff Denson met as students at Berklee. In 2006, they released a homonymous debut as Minsarah on the German label Enja that shows them with an authoritative sound: the equal three-way exchange that's become standard for piano trios since Bill Evans, informed by Weber's European classicism, Ravitz's Middle Eastern melodic tinge, and Denson's gritty "American" attack.

Over the phone from Israel, Ravitz tells me that he and Weber met Konitz in Germany on a recording session led by saxophonist Nicolas Simeon. Konitz needed a band, and he offered a gig to Ravitz and Weber, who brought in Denson. Konitz kept calling. "At a show in Germany, he said it had been a while since he had a band, and with us he feels that he does. It made us extremely happy." The quartet recorded *Deep Lee* on Enja, and Ravitz says another disc is on the way.

Konitz — with his endlessly flowing melodic inventions — sounds newly inspired by the trio. Yes, there are the Konitz rewritings of standards: the title track, based on "How Deep Is the Ocean," and "W 86th," a take-off on the Miles Davis/Bill Evans "Solar." And yes, there's the umpteenth Konitz rendition of "Stella by Starlight." But Konitz also does several originals by the band, among them Weber's Bach-inspired "Three Part Suite." Ravitz: "With Lee, we go more into the 'standards' world and he comes into our world."

When we talked for the June 19 "Giant Steps," Steve Swallow warned me that his memory was, uh, fallible. So I should have checked when he talked about listening to Supremes records in 1961 at Carla and Paul Bley's house. Sure enough, a couple of readers instantly got in touch to inform me that the Supremes barely existed in 1961, and that their string of hits didn't begin until 1964's "Where Did Our Love Go."

Says Swallow by e-mail: "Oops! Come to think of it, Carla played the Supremes for me in her composing room in the apartment on Hudson Street in New York City she shared with Paul Bley. This would make it '63/'64 rather than earlier. Carla was obsessed with 'Where Did Our Love Go' and years later wrote a wonderful song called 'Baby Baby' that borrowed a phrase from the background to Diana Ross's vocal."

One other correction: Swallow recalled seeing the Beatles at Shea Stadium in 1965, but he also clearly remembered hearing Bobby Hebb ("Sunny") open for them, which would make it the 1966 Shea show. For a complete transcript of my conversation with Swallow, go to this column online at thePhoenix.com.

LEE KONITZ + MINSARAH | Regattabar, Charles Hotel, 1 Bennett St, Cambridge | July 8 @ 7:30 pm | $24 | 617.395.7757 or www.regattabarjazz.com

MUSIC

Reality Hip-Hop

FIGHTIN' WORDS

BLAQ POET WANTS TO BATTLE

_BY CHRIS FARAONE

Rudy Ciuliani ran his city the way a bachelor does his pad — shoving clutter and disaster out of sight while showcasing redeeming qualities. His neglect of broken neighborhoods and brown folks riled such angry roughnecks as Blaq Poet, who rose from the notorious Queensbridge projects during King Rudy's reign of terror. So when Poet's former group, Screwball, put a hip-hop hit out on the mayor back in 1999, little surprise or outrage ensued.

"Who Shot Rudy?" barely rang beyond the ghetto. Even as he wrote about the rappers who "chuckle about the murder of New York's white, male Republican mayor," Scripps-Howard media critic Deroy Murdock described the fallout from the "noxious tune" as a "mild murmur." But the track wasn't scripted for pop effect; it was intended to antagonize the New York tyrant the same way that Screwball's first single, "Fuck All You Bitch Ass Niggaz," was designed to send chills through spineless rappers. In Poet's words, "If they get robbed and murdered, they deserve it."

This particular Blaq man (who comes to Harpers Ferry next Thursday) has found motivation in aggravation ever since he entered the lists in 1987 and dropped "Beat U Down" and "Taking U Out" — dis songs that established him as a leading nemesis of Bronx godfather KRS-One. The following year, Poet upped the ante, bitch-slapping the likes of Kool Moe Dee and Rakim on the curb classic "All Hell Breakin' Loose." Through it all, the Queensbridge rifleman never beefed with known accomplices for mere attention. He's a ruthless beast, and his scorn is genuine.

"Whoever wants it can get it," says Poet on the phone from QB. "I'm making decisions right now about whether to start a war. It can be anybody — pick a nigga, any nigga. Everybody's talking shit like they're the best — well, let's see, let's get it popping, motherfucker. We can battle without shooting each other. We'll go to jail if we really shoot at each other, so we might as well battle."

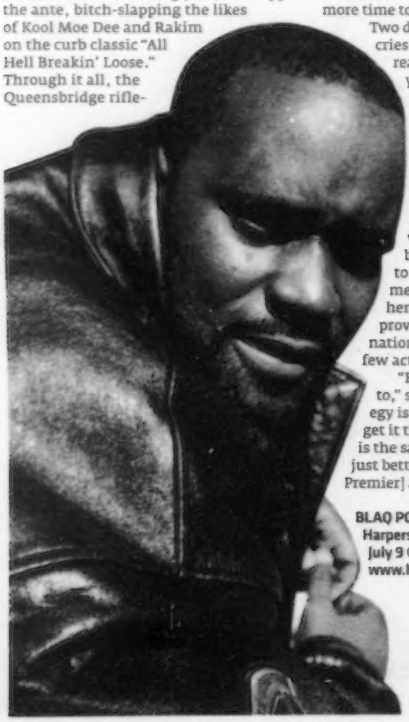
By "battle," Poet doesn't just mean he wants to face off with freestyles. Sure, he's game for street-corner showdowns, but, more than any tangible threat, his challenge represents the resentment that's fueled his whole career — the anger he feels every time an LL Cool J or a Lil Wayne is rewarded while skilled MCs (like Poet) face an everyday struggle just to feed their daughters.

"All these motherfuckers have been partying for too long," he says about artists who rap hard and act soft and about fans who support frauds. "My shit is hardcore to the bone, and it's for anyone who's been through some shit — I know I'm not the only one. New York and everyone who's down with New York needs to support — even youngsters need to get on this train I have pulling up. There's no more time to play around."

Two decades into his career, Poet's cries are louder than ever and reaching his widest audiences yet. His new *The Blaqprint* (Year Round Records) was mostly produced by the legendary DJ Premier, who packed locomotive gusto and his signature scratch-heavy hooks into all but two cuts. Between the uncharacteristically vulnerable "Sichuwayshunz" and "Never Goodbye," a tearjerker dedicated to recently passed Screwball member KL, *The Blaqprint* is being heralded as a leap to street rap's proverbial "next level" — a destination that many cats strive for but few actually reach.

"Everybody's trying to hit lotto," says Poet. "Not me — my strategy is to search and destroy, and to get it the only way I know I can. This is the same shit I've always done. It's just better, harder, and with him [DJ Premier] all over the motherfucker."

BLAQ POET + BLACKARGO + GEE.KO | Harpers Ferry, 158 Brighton Ave, Boston | July 9 @ 9 pm | $14 | 617.254.9743 or www.harpersferryboston.com



STREET HASSLE Blaq Poet has been finding motivation in aggravation since "Beat U Down" and "Taking U Out."

The Big Hurt

BOMB SQUAD

THIS WEEK IN OPTIONAL LISTENING

_BY DAVID THORPE

Plenty of great shit to get excited about this week: new Wilco and Jarvis Cocker, tons of Rolling Stones reissues, a double-disc Jonas Brothers DVD spectacular, and the long-awaited 31st edition of the venerable *Now That's What I Call Music!* series. But if you happen to have a few bucks left over . . .

AMANDA ROY

***PLAYLIST: THE VERY BEST OF SIR MIX-A-LOT* | Sony Legacy |** A perfect collection for those who already own the *best* of Sir Mix-A-Lot but yearn for a slightly more discriminating compilation, one that boils away the excess and distills the tracklist to its *very* best. Says the description: "We've fished through hundreds of tracks to cherry-pick the perfect playlists. Not just the hits, but . . . the life-changing songs. The out-of-print tracks. The fan favorites everyone loves." So, we get not only the stone-cold classics, like "Baby Got Back" and "Put 'Em on the Glass," but also the lesser-known Mix-A-Lot triumphs, like "Buttermilk Biscuits (Keep On Square Dancin')" and two different mixes of "Posse on Broadway." Shit, maybe I shouldn't be putting this in the "Optional" category after all.

MOONSHINE BANDITS | *DIVEBARS AND TRUCKSTOPS* | Jake Records | These guys might not be the biggest names in the burgeoning country-rap industry, but with their raunchy lyrics, hard-partying jams, and unabashed redneck pride, you can be sure of one thing: I want to shoot myself in my goddamn face. I guess this is what you stoop to if you find Kid Rock too classy and Cowboy Troy too intellectual, or if you're 14 years old and you're enticed by the gratuitous underboob on the cover. (Just added "underboob" to my Microsoft Word spellcheck dictionary, so I'm hoping to get a lot more mileage out of it soon.)

BOB MARLEY | *B IS FOR BOB* | Tuff Gong/Island | What a sweet idea: Ziggy Marley has produced a compilation of his father's most beloved music, specially remixed and reimagined *just for kids*! Eight tracks — among them "Three Little Birds," "Jamming," and "Redemption Song" — have been mysteriously re-engineered to be more appealing to children. According to the press release, Ziggy's idea is to "remove certain instruments while adding other sounds" to create "a feeling of hearing these songs for the first time." I dunno about that — it seems there's a good chance that kids would be hearing these for the first time anyway, but I'm glad Ziggy has taken care to remove all the offensive adult instruments.

ROB THOMAS | *CRADLESONG* | Atlantic | I've managed to cultivate a prejudice against Rob Thomas for all his years of pushing me around and taking me for granted, but even if I look upon this thing with eyes as innocent as a newborn babe's, the dude gives me a fresh bundle of reasons to hate him before I even press PLAY. The cover features a miscalculated stab at an intense stare, with Thomas goggling half-lit in soft sepiatone and looking for all the world like a dimwit locked in an eternal staring contest with a taxidermal owl. It's a laughable enough image in its raw state, but the hamfisted Photoshop texturing and 1998 Verve Pipe typeface drag the record into æsthetic hell before a single note rings out. What a mismatch with the title, too — are we to imagine Rob staring daggers into a baby? What an *underboob*.

And that name — *Cradlesong*! Lo, the penetrating squareness of the thing! It's like a title you'd invent to parody John Tesh, though truth be told, Teshie gets much spicier with *his* titles (*Sax All Night*, ooh-la-la!). What's most irritating, though, is the album's promo boilerplate, which opens by calling Rob "arguably the most accomplished singer/songwriter of his generation." Yow! If not for the word "arguably," I'd say it's probably not even legal to print something so outrageous. Of course, any competent critic would give this a serious listen and judge it purely on the merits of the music. I harbor no envy of competent critics.

DAVID THORPE | dthorpe@phx.com

LOCAL MUSIC

New England product

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3_**THE GREAT BANDINI**, "ARE YOU IN LOVE WITH HIM?"
4_**QUIXOTE**, "HUBRIS"
5_**THE NEW ALIBIS**, "GOING THROUGH THE MOTIONS"

HEAD WITH WINGS

REMEMBERING MORPHINE'S MARK SANDMAN

_BY TED DROZDOWSKI

Mark Sandman died with his boots on. Or at least the rock-and-roll equivalent of the Old West gunfighter's epitaph: with his bass strapped across his chest while playing the music he loved with his band Morphine, at the Nel Nome del Rock festival in Palestrina, Italy, on July 3, 1999.

Before the Newton native's heart stopped, at age 46, it seemed he'd always been in motion. Sandman's pre-Morphine résumé included stints as a construction worker, a hobo, and a commercial fisherman. He was stabbed in the chest once while driving a cab. In Morphine's early days, he even applied to drive a delivery truck for the *Boston Phoenix*. (He didn't get the job.)

By then, he'd also been part of the influential band Treat Her Right. Formed in 1984 by Sandman, David Champagne, Jim Fitting, and Billy Conway, THR played alt-blues nearly 20 years before that appellation became common, touring internationally and opening for Bob Dylan. Next came Morphine, second only to the Pixies as the most influential band to emerge from the Boston-Cambridge club scene of the '90s.

With Sandman's death, Morphine ceased to exist, after a decade of developing the most instantly recognizable sound of the alternative-rock era. Sandman coined the term "low rock" to describe the blend of the one- and two-string basses he played, Dana Colley's baritone and bass saxophones, and the drumming of Jerome Deupree — who was later replaced by Conway and rejoined near the end to make Morphine briefly a quartet.

"Establishing a recognizable sound is the mark of a great artist," says Conway, speaking over the phone from his new home in Montana. "Here's a guy who invents a new instrument, creates a band to go with it, writes songs for that band, and then travels around the world playing those songs. We knew we were lucky when we worked with Mark."

And Sandman sometimes worked in mysterious ways.

"Mark invited me to jam right after the light bulb for Morphine went on above his head," recalls Colley, who put together a band with Deupree and local slide-guitarist Jeremy Lyons to play a tribute to Sandman in Palestrina this weekend. "Mark was sitting on the piano bench in his little apartment on Williams Street in Cambridge, with the one-string bass he'd just made, and singing. I had my baritone sax. The ideas were flowing beautifully. After about 10 minutes, he said, 'All right. Let's go get a drummer and get some gigs.' "

CELLARS BY STARLIGHT

The next rehearsal was at Deupree's practice space, beneath a deli in Everett. "It was . . . cool," the drummer recounts. "We went upstairs to the deli after playing, and Mark said, 'Morphine. I've already got the name.' "

And so it went on, for five studio albums and a slew of tours.

When Morphine weren't on the road and he wasn't recording in his Cambridge loft and studio, Sandman could usually be found watching bands from the back of the Middle East, the Plough & Stars, Lizard Lounge, or T.T. the Bear's.

"Mark and his music were inseparable," says Colley. "He was always writing and recording and performing and going out. Mark was probably the most comfortable when he was on stage. He reached out to his audiences in a way that he was maybe more reticent to do with his friends."

Nonetheless, Sandman left many friends behind, as well as a fiancée and a family already shaken by the earlier deaths of his two brothers.

Twenty-two days after his demise, many of them gathered in Central Square, outside Sandman's second home, the Middle East, for a memorial concert. His compadres in Morphine and Treat Her Right, plus Peter Wolf, Dicky Barrett, the Either/Orchestra, Chris Ballew, and members of his many side projects — Wooden Leg, the Hypnosonics, Candy Bar, the Pale Brothers, Superhero — performed to raise money to establish the Mark Sandman Music Education Fund. And that location, at the corner of Mass Ave and Brookline Street, was named Mark Sandman Square by the city.

Morphine and Sandman keep winning fans, thanks mostly to the band's catalogue and the cult film *Spanking the Monkey*, which features a Morphine soundtrack. The Shout! Factory label plans a two-CD set of unreleased Morphine live and studio material this fall.

And Sandman's ripples spread every time Les Claypool and Collective Soul — two prominent examples — play a Morphine song, and as New York art-rockers Rudder and Boston's Monique Ortiz, among other artists, continue to reinterpret his sonic blueprint. ⊙

MARK OSTOW

LOW GLOW By the time Mark Sandman died, Morphine had evolved into the most instantly recognizable sound of the alternative-rock era.

THIS WEEK ON OTD

thePhoenix.com/onthedownload

Never can say goodbye . . .

DAVE BARKER

"Kuti tells us these next songs are so fresh, not even Lagos has heard them yet. And they slay; we end the night soaked and exhausted. If this new material is any indication, the Shrine should be eager to get a little taste of the 'Dise."

_Shaula Clark (and her mom) take in Femi Kuti at the Paradise

"While skeptics were lamenting the corn-pop direction into which he steered Def Jam, Hova was grubbing surf-and-turf and promoting such trash as Ne-Yo and Rihanna. And now he gets to take credit for beheading the monster he helped spawn? Please. It's like Bono taking credit for Obama's diplomacy."

_Chris Faraone vs. Jay-Z's "Death of Auto-Tune (D.O.A.)"

VIDEO + PHOTOS

- **JACKO PROTESTERS** storm the *Herald*
- **DEMI LOVATO** at Agganis Arena
- **FEMI KUTI** at the Paradise

"One day, some very important schoolchildren came to Neverland from Japan, and they brought the monkey out because the kids wanted to know where Bubbles was. So they bring the monkey out, but he had managed to reach into his diaper and had these two handfuls of monkey shit, which he threw at the kids. And that was the end of Bubbles."

_Stephen Davis, ghostwriter of Michael Jackson's autobiography, details the final days of Bubbles

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"At Clinton's inaugural ball in '92, Jackson busted out a version of 'Gone Too Soon', that sported a 10-second note followed immediately by 10 seconds of (ostensibly commemorative) silence followed by him weeping the final lines. Mad awkward. So quiet, you could hear Billy's beeper vibrating against his leg."

_Michael Boulter compiles five obnoxious moves only Michael Jackson could get away with

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Off the Record

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SPACE CANUCKS

⊕⊕⊖ **THE MOST SERENE REPUBLIC | *. . . AND THE EVER EXPANDING UNIVERSE*** | Arts and Crafts | The Most Serene Republic were the first group signed to Arts and Crafts that had no relationship to Broken Social Scene. Yet it's clear the label didn't want to stray too far from its golden hen: both collectives dabble in dreamy soundscapes, in setting sweet melodies against crunchy breakbeats, and in being Canadian. Serene Republic's ethereal third LP also calls to mind a wide range of other artists. Careering piano lines negotiate the tricky time signatures of poppy opener "Bubble Reputation," and vocalist Adrian Jewett, doing his best Doug Martsch impression, cements the Built To Spill associations. Jewett splits vocal duties with Emma Ditchburn, and the boy-girl harmonies conjure fellow countrymen Stars. So does the melodramatic schmaltz, like "I thought we established we were friends/Now go amscray," from a track called (no kidding) "Catharsis Boo." Almost every number dissolves into 20 seconds of breathy, multi-tracked madness — there's a reason for those ellipses in the title — but the group's polyphonic intrigue is wry enough to protect the album from its cutesy-pie, apropos-of-nothing lyrics. And in tough times like these, *. . . And the Ever Expanding Universe* provides a nice excuse to put on the headphones and look up at the stars. There's nothing wrong with having one's head in the clouds, but this band could stand to make the occasional contact with Earth.

_Jake Cohen

WILD BOORS

⊕⊕⊖ **FUTURE OF THE LEFT | *TRAVELS WITH MYSELF AND ANOTHER*** | 4D | There's a fine line between stupid and clever, as Spinal Tap once quipped, and don't these Future of the Left guys just know it. The Welsh trio, with two members from the now-defunct (sniff) McLusky, stomp all over that line with the subversive glee of a not-so-ignorant ignoramus. Their barbaric yawp is militaristic and blocky, a swarm of ragged larynxes and troglodytic rhythm making — I picture Devo after the Apocalypse, their taut, repeated motions made tauter by frequent "YEEAAAAAAAH!" battle cries. *Travels with Myself and Another* doesn't quite live up to the band's first studio album, 2007's *Curses*, but it reaches the same boorishly absurd heights on the spastic "Drink Nike" and on "Stand by Your Manatee," a catchy freakout about the "shame" of using plastic silverware. Perhaps Future of the Left are suggesting that punk's worth is nothing more than its noise, or that profane disobedience would be nothing without the status quo to provoke. Or that there's also a fine line between a revolution and a tantrum.

_Zeth Lundy

FOLK FLOCK

⊕⊕⊕ **BOWERBIRDS | *UPPER AIR*** | Dead Oceans | North Carolina's Bowerbirds take the prevailing indie-rock aesthetic — ornate, textured arrangements, clean vocal harmonies — and apply them to Southern gothic, Appalachian bluegrass, and folk. They're hardly the only band doing this sort of thing (see: Horse Feathers, Bonnie "Prince" Billy), and we may collectively be nearing our neo-folk saturation point. But the 'Birds have an appeal that's tough to resist. Phil Moore is a sweet crooner, and his voice meshes nicely with that of accordionist Beth Tacular. Moore's guitar sounds as if it were being played off in the distance somewhere, especially when complemented by a low-booming bass drum — there are times when *Upper Air* could be some clandestine jam session in the wilderness. They also mix up the accompanying instrumentation: xylophones, strings, organs, piano. The downside is that, even with this variety, some songs sound indistinguishable from one another. "Northern Lights" and "Crooked Lust" are the two best, but "Silver Clouds" was the one I remembered most: the melody sounds lifted from somewhere I can't place. It's been both calming me down and driving me nuts.

_Ryan Stewart

PUNK ALUMNI

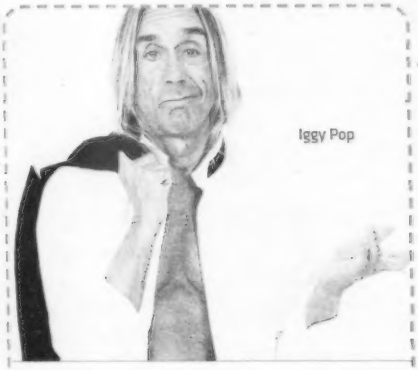
⊕⊕⊕ **THE NEW ALIBIS | *HARD PROMISES*** | Teenage Heart Records | Stick around any scene long enough and after a while everyone's been in a band with everyone else. Although the ingredients for the stew that is the New Alibis are former or current members of other notable Boston punk outfits (Lost City Angels, Far from Finished, the Marvels), this by itself does not make them a supergroup. Also, supergroups usually suck, and the New Alibis do not. A fuck-ton of bands have stumbled into cliché by preserving the traditional mantra of Boston punk: "We're hard-working-class dudes, but sometimes we cry into our whiskey, the Clash rule, etc." The New Alibis avoid that pitfall on this EP, despite indicating that they too have wept into their booze once or twice, and that they really like the Clash. The difference is in the details. Blastoff track "Dragged" glues your balls to the wall, not with a guitar lick but with a bass hook that alternately clobbers and scurries about surf-punkishly. The title track, a sentimental bar ballad, is more Bruce Springsteen than done-to-death Irish folk. The punchy little "Faith in Nothing" illustrates the inherent problem with nihilism: believing in nothing is fun only till it gets boring.

_Barry Thompson

F___?

⊕⊕⊕⊖ **BIBIO | *AMBIVALENCE AVENUE*** | Warp | Since this new record by Wolverhampton's Stephen James Wilkinson (a/k/a Bibio) has done nothing but delight me, I'm going to honor the sentiments posted to his MySpace blog and spare him the f-word and all variants thereof — so no *folk*, *freak folk*, *anti-/post-/neo-folk* and God have mercy on us all no *folktronica* for fuck's sake. (Not that I would have used any of those anyway — promise.) The main thing you'll be hearing about *Ambivalence Avenue* is that it's a street with no zoning. The man is all over the place — and it's rare that such a thing is to someone's credit. Further, Bibio's debut for Warp (he's a Mush alum) sounds like the last 10 years of Warp albumized: he noses ahead of Grizzly Bear's latest in terms of likability ("All the Flowers") as often as he lags slightly behind Prefuse 73 in terms of pure choppage chops ("Fire Ant"). His melodies send little smooches to Aphex Twin ("S'vive"); he's as cautiously classy as Plaid ("Dwrcan") but as recklessly clever as Squarepusher ("Sugarette"). If all this band threading seems to diminish his efforts, don't let it — just picture me grasping for bearings in this often task-derailingly pretty set of songs. Bibio's references may already be T-shirts in your bureau, and his dovetailing of crisp guitars, tangling melodies, smart electronic gestures, and resin-hit production values (all evident on the title track) isn't new by any means. But if you can get out from under caring (that is, if you can locate the title lane), you'll feel as liberated as Bibio sounds here — an artist making a mixtape of himself. Folk yes.

_Michael Brodeur



Iggy Pop

MOTLEY CROON

⊕⊕⊕⊖

IGGY POP *PRÉLIMINAIRES*

Astralwerks

Scratch the surface of the vocal stylings of a lot of male American rock singers and you'll find the unmistakable relics of crooning. The genealogies are pretty explicit: Iggy Pop started off copying Jim Morrison, who really wanted to sing like Sinatra (go give "Touch Me" another listen) and Elvis, both of whom worshipped at the altar of Bing. Iggy has always managed to sneak the melodious low phrasing of his forebears within the racket of the Stooges (*e.g.*, the verses of "Gimme Danger"), but he has made his affiliations still more explicit with occasional covers of standards like Cole Porter's "Well, Did You Evah!", Harold Arlen & Johnny Mercer's "One for My Baby," and "I'll Be Seeing You." Even as his American handlers continue to persuade the often barechested 62-year-old to churn out body-surfing-friendly material for his lucrative stateside tours, it's not surprising that Mr. Osterberg would accept a French offer to make a nice 'n' easy record. The long shadow of Gainsbourg is all over this project, which was expanded from soundtrack work for a Michel Houellebecq adaptation. (Iggy in a recent interview: "Every 10 or 15 years I'll meet some Euro nerd who is bright and wise enough to give me *carte blanche* on something, then leave me alone.") Although he occasionally shoots for a New-Orleans-in-the-'20s vibe (the Waits-ish "King of the Dogs"), the pervasive ambiance — represented by a lovely update of "Les feuilles mortes," the standard behind Chet Baker's "Autumn Leaves" — is firmly grounded in the Left Bank jazz of Boris Vian and early Serge. Further revelations of the softer side of the Iguana include the primitive country blues of the loose jam "He's Dead/She's Alive," a spoken-word bit from Houellebecq's clone opera, *The Possibility of an Island* (Iggy found it reassuring that "someone was as negative as I am"), and a version of "How Insensitive" that brings it all back to the great bossa nova sessions by the Chairman of the Board and Jobim himself. In *Préliminaires*, the Stooge King has put together a perfect soundtrack for a short, doomy stay in the Hotel Lautréamont.

_Gustavo Turner

Listings

CLUBS

THURSDAY 2

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10:30 pm | Full Tang
ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Music Marathon"
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | "Brazil Night" with Alexie Tsiganov & Theresa Inez | 10 pm | Sound Power
BURREN | Somerville | Dave Foley
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "The Twisted Rico Revue" with Climbing Aidashir + Kid Colossal + Cirque de Badass
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | Sunrising + Mind Yenti + Thick Shakes
CLEAR CONSCIENCE CAFÉ | Cambridge | Black Kettle + Ali McGinley
CLUB PASSIM | Cambridge | Elana Arian & Rebecca Pronsky
GREAT SCOTT | Allston | Wandas + 28 Degrees Taurus + Static of the Gods + Where the Land Meets the Sea
HARPERS FERRY | Allston | "Paper!" with To the Masquerade
JOHNNY D'S | Somerville | Summertown Road
LILY PAD | Cambridge | 7 pm | Chris Townsend
LIZARD LOUNGE | Cambridge | 6:30 pm | "Butcher Holler: Loretta Lynn Tribute" with Sometymes Why + Laura Cortese + Jefferson Hamer + Ellen Jewell Band + Miller & Brewer
MIDDLE EAST UPSTAIRS | Cambridge | Fake Problems + Kiss Kiss + Movers & Shakers + Quixote
MIDWAY CAFÉ | Jamaica Plain | 8 pm | Jordan Clements + Melissa Meila | 10 pm | "Women's Dance Night + Queeraoke" with DJ Summer's Eve
O'BRIEN'S | Allston | Rational Anthem + Side Project + New Dumb
OLIVER'S | Boston | 7 pm | Escape To Everything + Hexerei + Tripmynd + New Son Rising + Derek Rando
P.A.'S LOUNGE | Somerville | Technoir MA + Jim Jims + Kissing Party + Double Stops
PHOENIX LANDING | Cambridge | 10 pm | "Elements Drum n' Bass" with DJ Crook + DJ Lenore
SALLY O'BRIEN'S | Somerville | Black Marmot + Tex Macnamarra & the Bucking Broncos
SHOWCASE LIVE | Foxborough | Church + Adam Franklin [Swervedriver]
TOAD | Cambridge | 7 pm | John Gerard | 8 pm | Joe Kowan | 10 pm | Baker Thomas Band
TOMMY DOYLE'S @ HARVARD | Cambridge | 11 pm | "July 4th DJ Dance Night"
T.T. THE BEAR'S PLACE | Cambridge | Darker Hues + Casper Jones + Huck + Castine
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Lemonheads

FRIDAY 3

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10:30 pm | Guardian Sound Machine
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Pablo-Funk!
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "Legacy" with DJ Sterling Gold
CANTAB LOUNGE UPSTAIRS | Cambridge | Diane Blue & the Fatback Band
CHURCH | Boston | Twang 'em High!
CLUB LIDO | Revere | "Funk Rio" with DJ Magrao + Fabiana Schunk + Ivonete Liberato
CLUB PASSIM | Cambridge | Stephen Fearing
FELT | Boston | 10 pm | "Top Shelf Fridays" with DJ Hevan: Nightclub | DJ Uptown + DJ Turbz: Lounge
GAY GARDENS | Allston | Sick Fix + Coke Bust + Smart Cops + Blank Stare + Foreign Objects
GREAT SCOTT | Allston | "The Pill" with DJ Ken + DJ Michael V.
HARPERS FERRY | Allston | Jay Reatard + TV Smith [Adverts] + Pretty & Nice
JOHNNY D'S | Somerville | 9:45 pm | Toussaint the Liberator + Ajahni
LIZARD LOUNGE | Cambridge | La Tuza + Kafana
MIDDLE EAST UPSTAIRS | Cambridge | Diecast + Cheech + Hell Within + Hated + Last of A Dying Breed
MILKY WAY | Jamaica Plain | "Freedom Fest" with DJ Contra + DJ Huggs + DJ Ghostdad
O'BRIEN'S | Allston | Full Blown AIDS + Psycho + Insult + Rite of Passage
P.A.'S LOUNGE | Somerville | Ambitious Tugboat + Necktie Party
PHOENIX LANDING | Cambridge | 10 pm | "Pretty Little Things" with DJ Vinny
RISE | Boston | 2 am | "Orbit" with DJ D'Julz + DJ Soul Clap: Nightclub | DJ Roguewaves: Lounge
ROXY | Boston | 10 pm | "La Fiesta Fridays: White Party" with DJ Michael Mercado
SALLY O'BRIEN'S | Somerville | 6 pm | Larry Flint + Chuck Parish | 9 pm | Dearborn Valley
SUITE | Boston | 10:30 pm | "Greek Night: Mash-ups & House" with DJ 7
TOAD | Cambridge | 10 pm | Well
TOMMY DOYLE'S @ HARVARD | Cambridge | 11 pm | "July 4th DJ Dance Night"
T.T. THE BEAR'S PLACE | Cambridge | Grey Area + Asleep In A Box + Stop Switch + Deleted Scenes
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Boston Naturals

SATURDAY 4

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Music Marathon"
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Toni Lynn Washington
CANTAB LOUNGE UPSTAIRS | Cambridge | Diane Blue & the Fatback Band
CLUB PASSIM | Cambridge | 7 pm | "Trad Fireworks" with Matching Orange + Perpetual eMotion + Bridgebuilders
FELT | Boston | "Social Club Saturdays" with DJ Mr. Rea: Nightclub | DJ Jay-K: Lounge
GREAT SCOTT | Allston | Big Big Bucks + Forever + Luau + Tussin
JOHNNY D'S | Somerville | 9:45 pm | Blaque Lyte
MIDDLE EAST UPSTAIRS | Cambridge | All These Kings + Dear Havanah + Mad-Sweet Pangs + Frit
PHOENIX LANDING | Cambridge | 10 pm | "Boom Boom Room" with DJ Vinny
RISE | Boston | 2 am | "Storm: 4th of July" with DJ Adilson + DJ Derek the Prince: Nightclub | DJ Will Pizzetti: Lounge
ROXY | Boston | 10:30 pm | "Epic Saturdays: Unite" with DJ Manny Lehman
SUITE | Boston | "4th of July" with DJ Costa
TOMMY DOYLE'S @ HARVARD | Cambridge | 11 pm | "July 4th DJ Dance Night"
T.T. THE BEAR'S PLACE | Cambridge | "Heroes" with DJ Chris Ewen
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Boston Naturals

SUNDAY 5

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 2 pm | "Teenage Heart Records" | 6 pm | Dave Crespo + MFD
BEEHIVE | Boston | 11 am | "Jazz Brunch" | 8 pm | Cincoson
BURREN | Somerville | 7 pm | "Americano Session": Front Room | "Singer-Songwriter Series": Back Room
CANTAB LOUNGE UPSTAIRS | Cambridge | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | "Reggae Night Kick-Off"
GREAT SCOTT | Allston | Ribbons + Hero(n)
JOHNNY D'S | Somerville | 9 am | "Jazz Brunch" with Matt Dorko & Larry Kukers | 4:30 pm | "Blues Jam" with Mike Welch
LIZARD LOUNGE | Cambridge | Jeff Robinson Trio
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | Whole Wheat Bread + Smart Bomb + SBT | 8 pm | City Breathing + Deep Sea Diver + Adam Rich + Steve Pardo & Lindley Cameron
PHOENIX LANDING | Cambridge | 10 pm | "Rebound"
T.T. THE BEAR'S PLACE | Cambridge | Visions of Cody + Kevin D
WELLFLEET BEACHCOMBER | Wellfleet | 4 pm | Incredible Casuals | 10 pm | Rubblebucket Orchestra

MONDAY 6

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 10 pm | DJ Natan + DJ V-Nice
BEEHIVE | Boston | "Spontaneous Combustion Invitational Jazz Jam" with Phil Grenadier
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Songwriter Open Mike" | 9:30 pm | Livio Guardi
CHARLIE'S KITCHEN | Cambridge | Diamond Mines + Mind Yeti + Mikey French Fries
CLUB PASSIM | Cambridge | Amy Speace + Luke Brindley
GREAT SCOTT | Allston | Handsome Furs + Dri + Cinnamon Band
HARPERS FERRY | Allston | Rome In A Day + Building James + T & the Wonder
LILY PAD | Cambridge | 7 pm | Julian Kasper Band | 10 pm | Fringe
LIZARD LOUNGE | Cambridge | "Open Mic" with Tom Bianchi
MIDDLE EAST UPSTAIRS | Cambridge | Red Wire Black Wire + Franklin Kite + Lagoon
PHOENIX LANDING | Cambridge | 10 pm | "Makka Mondays" with DJ Uppercut + DJ Voyager 01
SALLY O'BRIEN'S | Somerville | 10 pm | Infinite Ensemble
TOAD | Cambridge | 8 pm | Shwang | 10:30 pm | Tim Gearan Band
TOMMY DOYLE'S @ HARVARD | Cambridge | 7 pm | "Open Blues Jam" with Mark Michaels Band
T.T. THE BEAR'S PLACE | Cambridge | Casiotone For the Painfully Alone + Cryptacize + Pants Yell!

TUESDAY 7

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Brian Burke + Erling Fin [Cloud Factory]
ALL ASIA CAFÉ | Cambridge | 6:30 pm | Gaetana Brown
BURREN | Somerville | 6:30 pm | "Open Mic" with Hugh McGowan
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "Bluegrass Pickin' Party"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8:30 pm | James Delnero | 10 pm | Matt Glaser & John McGann

Continued on p 34

ELAINE AND JEROME ROSENFELD
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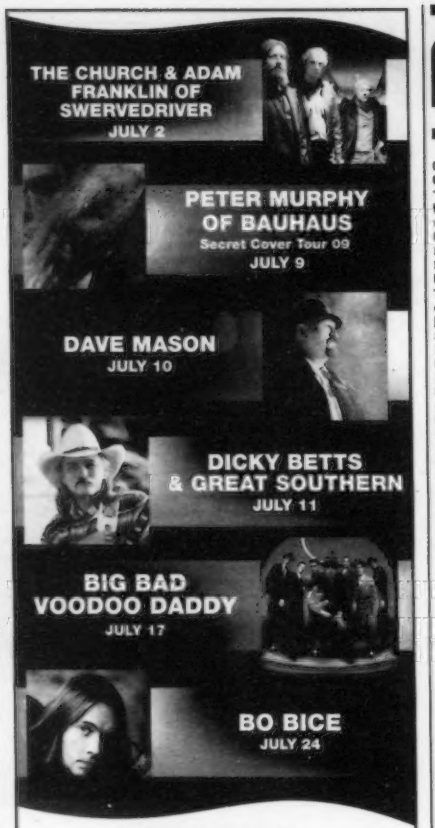

MORE SHOWS...
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LURA • July 19
KINDRED & NOEL GOURDIN • July 21
FRANK SANTOS THE R-RATED HYPNOTIST • July 23
THE DAVE MATTHEWS TRIBUTE BAND • July 25
YELLOWMAN • July 29
GIN BLOSSOMS • July 30
AL KOOPER & THE FUNKY FACULTY • July 31
TAINTED LOVE 80's NIGHT • August 1
BETO CUEVAS • August 5
THE LOVIN SPOONFUL • August 6
EDWIN MCCAIN • August 8
ROBERT GORDON, CHRIS SPEDDING, SLIM JIM PHANTOM & GLEN MATLOCK • August 12
COMEDY ZONE PRESENTS LOUIS RAMEY • August 13
YOUNG DUBLINERS • August 14
MOUNTAIN FEATURING LESLIE WEST AND CORKY LANG • August 18
DE LA SOUL • August 19
THE PAT MCGEE BAND • August 21
COLIN HAY OF MEN AT WORK • August 25
METAL CHURCH • August 27
HOTHOUSE FLOWERS • August 28
GUNS N ROSES TRIBUTE - APPETITE FOR DESTRUCTION • August 29
PETER FRAMPTON • September 1
TRAMPS LIKE US - A BRUCE SPRINGSTEEN TRIBUTE • September 4
COMEDY ZONE PRESENTS LOUIE ANDERSON • September 10
TOMMY EMMANUEL • September 17
BILLY RAY CYRUS • September 18
MARCY PLAYGROUND, NINE DAYS, JIMMIES CHICKEN SHACK • September 29
COMEDY ZONE PRESENTS GARY VALENTINE • October 1
LOCASH COWBOYS • October 9
SHOWCASE LIVE
For full schedule and tickets visit showcaselive.com or any Ticketmaster® location or call 866-448-7849
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Listings

Continued from p 33
CLUB PASSIM | Cambridge | 7 pm | "Open Mic"
FUSION 5 | Foxboro | "Country Night" with DJ D.C.
GREAT SCOTT | Allston | Animal Hospital + Quoins + Manners + Battle House
HARPERS FERRY | Allston | Trachtenburg Family Sideshow Players + Tracy Shapiro
JOHNNY D'S | Somerville | "New York Songwriters' Circle" with Caleb Hawley + Chris Ayer
LIZARD LOUNGE | Cambridge | Jim's Big Ego + Ego & the Oracle
MIDDLE EAST UPSTAIRS | Cambridge | "Throwed!" with DJ E-Marce
O'BRIEN'S | Allston | Gallow Hounds
P.A.'S LOUNGE | Somerville | Submarine Spaceship + Spooktober
REGATTABAR | Cambridge | 7:30 pm | Louisiana Red & Dave Maxwell Duo
SALLY O'BRIEN'S | Somerville | Kevin Byrne Band
TOAD | Cambridge | 10 pm | Tony Goddess & the Johns
TOMMY DOYLE'S @ HARVARD | Cambridge | "Tuesday Acoustic Showcase"
T.T. THE BEAR'S PLACE | Cambridge | Jeffrey Jerusalem

WEDNESDAY 8
See Club Directory for phone numbers and addresses.
ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | CasLight Revival
ALL ASIA CAFÉ | Cambridge | 6 pm | "Monkey Rock Writer's Circle" | 9 pm | "Open Mic" with Bryan Murphy (Shills)
BEEHIVE | Boston | "Flamenco Celebration" with Alex Conde
CAFÉ 939 | Boston | Ryan Cabrera + Kin + Zach Comtois & Michele Karmin
CANTAB LOUNGE UPSTAIRS | Cambridge | "Candy's Blues, Jazz & Rock Jam"
CLUB PASSIM | Cambridge | Maia Sharp
HARPERS FERRY | Allston | 6 pm | Hey Monday + This Providence + Friday Night Boys + Stereo Skyline + Bigger Lights
JOHNNY D'S | Somerville | Honky Thumbalina & the Skinnyman + Hot Tamale Brass Band
LILY PAD | Cambridge | 10 pm | Matt Wigler
LIZARD LOUNGE | Cambridge | Dennis Brennan Band + Mia Dyson
LUPO'S @ THE STRAND | Providence, RI | Barrington Levy + Mighty Mystic
MIDDLE EAST UPSTAIRS | Cambridge | Castanets + M.A. Turner + Dan Blakeslee + Sodafrog
MILKY WAY | Jamaica Plain | "Bovine Ska, Reggae & Rocksteady Soundsystem" with DJ Ceneroso
O'BRIEN'S | Allston | Flirst Child + Headband
PARADISE ROCK CLUB | Boston | 7 pm | Burning Spear + ILa Mawana
P.A.'S LOUNGE | Somerville | Wrong Reasons + Anne Bacon + Original Cowards + American Car
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno" with DJ Pat Fontes + DJ Soul Clap
REGATTABAR | Cambridge | 7:30 pm | Lee Konitz & Minsarah
T.T. THE BEAR'S PLACE | Cambridge | Jason Anderson & the Best + Strand of Oaks + Ette

THURSDAY 9
See Club Directory for phone numbers and addresses.
ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Bryan McPherson
ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Music Marathon"
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Zili Misik
BURREN | Somerville | Dave Foley
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "The Twisted Rico Revue" with Greg Allen + Complex + Black Mosettes + Jeddo Stars + Detroit Rebellion
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | Evelyn Rose
CLEAR CONSCIENCE CAFÉ | Cambridge | Kevin G. Moore + Esperanto
CLUB PASSIM | Cambridge | Hoots & Hellmouth
FUSION 5 | Foxboro | "Battle of the Bands"
GOOD LIFE | Boston | 10 pm | "Velvet" with DJ Thami Motola + DJ Sture
HARPERS FERRY | Allston | Blaq Poet + BlacKargo + Gee.Ko
JOHNNY D'S | Somerville | One Fine Morning
LILY PAD | Cambridge | 7:30 pm | David Scott & Mark Shilansky Duo
LIZARD LOUNGE | Cambridge | Guy Forsyth + Putnam Murdock
LUPO'S @ THE STRAND | Providence, RI | Ween
MIDDLE EAST UPSTAIRS | Cambridge | Bryan Scary & the Shredding Tears + Mighty Tiny + Suit of Hair + Takeover UK
MIDWAY CAFÉ | Jamaica Plain | 9 pm | Swamp Sex Robots | 10 pm | "Women's Dance Night + Queeraoke" with DJ Summer's Eve
MILKY WAY | Jamaica Plain | "Drink Musik" with DJs Yes & No
O'BRIEN'S | Allston | Motherboar + Birch Hill Dam + Vultures of Cult + Elder
OUTPOST | Cambridge | Dave Bryant
PHOENIX LANDING | Cambridge | 10 pm | "Elements Drum n' Bass" with DJ Crook + DJ Lenore
REGATTABAR | Cambridge | 7:30 pm | Otis Grove
SALLY O'BRIEN'S | Somerville | Natalie Fannagan
SHOWCASE LIVE | Foxborough | "Secret Cover Tour" with Peter Murphy (Bauhaus)
TOAD | Cambridge | 7 pm | Melvern Taylor & his Fabulous Meltones + Jim Larkin | 10 pm | Baker Thomas Band
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Spinz | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | 10 pm | Irreverends + Preacher Roe

COMEDY

THURSDAY 2
See Club Directory for phone numbers and addresses.
CANTAB LOUNGE UPSTAIRS | "Bastards Inc. Improv Comedy"
COMEDY STUDIO | "The MC Mr. Napkins Show" hosted by Zach Sherwin with Jessie Baade + Ahmed Bharoocha + Howie + Ed Kopesky + Nikki Luparelli + Jason Marcus + Cam McNeil
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Dodgeball" with Mike Whitman
IMPROV ASYLUM | 8 pm | "Main Stage Show"
IMPROVBOSTON THEATRE | 8 pm | Bastards, Inc. | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "Mortified"

FRIDAY 3
See Club Directory for phone numbers and addresses.
ARSENAL CENTER FOR THE ARTS | "Improv Jones Presents: Product Placement"
COMEDY STUDIO | Renata Tutko hosts... Ahmed Bharoocha + Chantel Carrere + Chris Fleming + Giovanni DiVlacchi + Chris Fleming + Nate Johnson + Rob Turbovsky
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | Dick Doherty
GREAT SCOTT | 7 pm | "Anderson Comedy Presents: The Gas"
IMPROV ASYLUM | 8 + 10 pm | "Main Stage Show" | Midnight | "The Midnight Show"
IMPROVBOSTON CABARET | 7:30 pm | "SketchHaus" with | 9:30 pm | "Harold Night"
IMPROVBOSTON THEATRE | 8 pm | "Oceans 2" | 10 pm | Friday Night Face Off | 11:30 pm | "Night Cap"
MGM GRAND @ FOXWOODS | 8 pm | Don Rickles + Joan Rivers
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Salutes America" hosted by Jon Lincoln

SATURDAY 4
See Club Directory for phone numbers and addresses.
IMPROV ASYLUM | 7 pm and 9 pm | "Main Stage Show"
IMPROVBOSTON CABARET | 7 pm | "Mosaic" with South City Theater | 9:30 pm | "Improv Crab Bag"
IMPROVBOSTON THEATRE | 8 pm and 10 pm | "IB Mainstage" | 11:30 pm | "Night Cap"
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Salutes America" hosted by Jon Lincoln

SUNDAY 5
See Club Directory for phone numbers and addresses.
CAPE COD MELODY TENT | 8 pm | Louis C.K.
COMEDY STUDIO | Bethany Van Delft hosts... Ahmed Bharoocha + Rick Canavan + Daniella Capolino + Shawn Carter + Angel M. Castillo + Steve Hynes + Nic Lettic + Sarah Martin + Pincus + Chris Torres
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Boston's Longest Open Mic Night"
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON THEATRE | 7 pm | "Open Comedy Jam"

MONDAY 6
See Club Directory for phone numbers and addresses.
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Showcase" with Kevin Knox
SALLY O'BRIEN'S | 7 pm | "Cheapshots Comedy Club"

TUESDAY 7
See Club Directory for phone numbers and addresses.
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Showcase" with Jim Lauletta
IMPROV ASYLUM | 8 pm | "House Teams"

WEDNESDAY 8
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | "Fresh Faces Showcase" hosted by Rick Jenkins with Lochinvar Belcher + Ahmed Bharoocha + Scott Darby + Luke Hanbury + Wes Hazard + Jen Kruszwkski + Bruce Lerner + Matt McArthur + Jim McQuiad + Mehran + Dan Sulman
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Wacky Wednesdays" with Paul Nardizzi
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON THEATRE | 8 pm | "The Comedy Lab: ExperiMENTAL"
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Comedy Bailout"
OLIVER'S | "Fenway Follies"

THURSDAY 9
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | "The MC Mr. Napkins Show" hosted by Zach Sherwin with Ahmed Bharoocha + Doug Chagnon + James Duffy + Andrew Durso + Maggie MacDonald + Steve Macone + David Powell + Shereen
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Dodgeball" with Mike Whitman
IMPROV ASYLUM | 8 pm | "Main Stage Show"
IMPROVBOSTON THEATRE | 8 pm | "Bastards, Inc." | 10 pm | "The Slot 10" with Dana Jay Bein
MOTTLEY'S COMEDY CLUB | "The Dress Up Show" with Erin & Bethany

CONCERTS

Popular

THURSDAY 2
BIG & RICH | 8 pm | MGM Grand @ Foxwoods, 39 Norwich Westerly Rd., Mashantucket, CT | $40-$60 | 860.312.3352
JOE COCKER + PAUL FREEMAN | 8 pm | South Shore Music Circus, 130 Sohier St, Cohasset | $43.25-$59.25 | 781.383.9850
GENTLEMAN HALL | Noon-1:30 pm | Kendall Square Outdoor Plaza, 300 Athenaeum St, Cambridge | Free | www.berklee.edu
JUDDS | 7:30 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $65-$85 | 800.745.3000

CLUB DIRECTORY

ALCHEMIST LOUNGE | 617.477.5741 | 435 South Huntington Ave, Jamaica Plain
ALL ASIA CAFÉ | 617.497.1544 | 334 Mass Ave, Cambridge
ARSENAL CENTER FOR THE ARTS | 617.923.0100 | 321 Arsenal St., Watertown
BEEHIVE | 617.423.0069 | 541 Tremont St., Boston
BURREN | 617.776.6896 | 247 Elm St., Davis Square, Somerville
CAFÉ 939 | 617.747.2261 | 939 Boylston St., Boston
CANTAB LOUNGE | 617.354.2685 | 738 Massachusetts Ave, Cambridge
CAPE COD MELODY TENT | 800.347.0808 | 21 West Main St., Hyannis
CHARLIE'S KITCHEN | 617.492.9646 | 10 Eliot St., Cambridge
CHURCH | 617.236.7600 | 69 Kilmarnock St., Boston
CLEAR CONSCIENCE CAFÉ | 617.661.1580 | 581 Mass Ave., Cambridge
CLUB LIDO | 781.289.3080 | 1290 North Shore Rd., Revere
CLUB PASSIM | 617.492.7679 | 47 Palmer St., Harvard Square, Cambridge
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | 617.482.0110 | 124 Boylston St., Boston
FELT | 617.338.6999 | 533 Washington St., Boston
FUSION 5 | 508.543.4000 | 105 Washington St., Foxboro
GAY GARDENS | 860.818.1989 | 10 Creylock Rd., Allston
GOOD LIFE | 617.451.2622 | 28 Kingston St., Boston
GREAT SCOTT | 617.734.4502 | 1222 Comm Ave, Allston
HARPERS FERRY | 617.254.9743 | 158 Brighton Ave, Allston
IMPROV ASYLUM | 617.263.6887 | 216 Hanover St., Boston
IMPROVBOSTON | 617.576.1253 | 40 Prospect St., Cambridge
JOHNNY D'S | 617.776.2004 | 17 Holland St., Davis Square, Somerville
LILY PAD | 617.395.1393 | 1353 Cambridge St., Cambridge
LIZARD LOUNGE | 617.547.0759 | 1667 Mass Ave, below Cambridge Common Restaurant, Cambridge
LUPO'S @ THE STRAND | 401.272.5876 | 79 Washington St., Providence, RI
MGM GRAND @ FOXWOODS | 860.312.3352 | 39 Norwich Westerly Rd., Mashantucket, CT
MIDDLE EAST | 617.864.EAST | 472-480 Mass Ave, Central Square, Cambridge
MIDWAY CAFÉ | 617.524.9038 | 3496 Washington St., Jamaica Plain
MILKY WAY | 617.524.3740 | @ The Brewery, 284 Armory St., Jamaica Plain
MOTTLEY'S COMEDY CLUB | 877.61.LAUGH | 61 Chatham St., Boston
O'BRIEN'S | 617.782.6245 | 3 Harvard Ave, Allston
OLIVER'S | 617.536.4840 | @ the Cask N' Flagon, 62 Brookline Ave, Boston
OUTPOST | 617.876.0860 | 186 Hampshire St., Cambridge
PARADISE ROCK CLUB | 617.562.8800 | 967 Comm Ave, Boston
RA.'S LOUNGE | 617.776.1557 | 345 Somerville Ave, Somerville
PHOENIX LANDING | 617.576.6260 | 512 Mass Ave, Cambridge
REGATTABAR | 617.395.7757 | Charles Hotel, 1 Bennett St., Harvard Square, Cambridge
RISE | 617.423.7473 | 306 Stuart St., Boston
ROXY | 617.338.ROXY | 279 Tremont St., Boston
SALLY O'BRIEN'S | 617.666.3589 | 335 Somerville Ave, Somerville
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl., Foxborough
SUITE | 617.351.7000 | 1 Boylston Pl., Boston
TOAD | 617.497.4950 | 1912 Mass Ave., Porter Square, Cambridge
TOMMY DOYLE'S HARVARD | 617.864.1311 | 96 Winthrop St., Cambridge
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DIANA KRALL | 7:30 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | 566.75-582.75 | 800.347.0808
SONHOZINHO | Brazilian music on a BYOB sunset summer cruise | 6:30 pm | Harbor Tours of Cape Ann, Harbor Loop, Rogers St, Gloucester | $18 | 978.283.1979

FRIDAY 3

BADFISH [SUBLIME TRIBUTE] | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $19 | 603.929.4100
CLUSTERFUCK + IRON HAND + GENERAL INTEREST | Benefit show for Papercut Zine Library | 5-9 pm | Democracy Center, 30 Bow St., Cambridge | $5-$10 | 857.233.7508
JOE COCKER | 7:30 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | 566.75-582.75 | 800.347.0808
PARTY ON THE PLAZA | Live music from Souled Out and more | 6 pm-9:30 pm | City Hall Plaza, Government Center, Boston | Free | www.bostonharborfest.com
VILLAGE PEOPLE | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.777.7922
JASON YEAGER QUINTET + MARK ZALESKI SEXTET BAND | 8 pm | Amazing Things Arts Center, 55 Nichols Rd, Framingham | $15; $14 students, seniors | 508.405.ARTS

SATURDAY 4

BIG SHOT [BILLY JOEL TRIBUTE] | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.777.7922
DIANA KRALL + FEDERICO AUBELE | 7 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St., Lenox | $25-$76 | 888.266.1200
SHIRLEY LEWIS, J. LAITE, LEE LUNDY, AND MIKE RUGGELO | 7 pm | Blues Cruise, Point Rd + Northern Blvd, Newburyport | $32-$36 | 978.463.7878 or newburyportbluescruise.com
PATTY LOVELESS + MARCIA RAMIREZ | 7:30 pm | Discovery Park, Main + Morse Sts, Freeport, ME | Free | 877.755.2326 or llbean.com/events
OTHERWISE + ALCHEMYSTICS + GREY AREA + WEIGHT OF GRAVITY | 5 pm | 12 Crane, 12 Crane St, Southbridge | $12-$15 | 508.764.1100

SUNDAY 5

JAMIE CULLUM | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $21-$41 | 603.929.4100
RUTHIE RISTICH TRIO | Works to celebrate Independence Day | 3-5 pm | Harvard University, Arthur M. Sackler Museum, 485 Broadway, Cambridge | Free with museum admission | www.harvardartmuseum.org
TIMELESS INFAMY + BLINDFOLDS ASIDE + ROBOSQUAD | 8 pm | Amazing Things Arts Center, 55 Nichols Rd., Framingham | $5 | 508.405.ARTS

MONDAY 6

FOLK OPEN MIC FEATURING SAM BAYER | 8 pm | Center for Arts in Natick, 14 Summer St., Natick | Free | 508.647.0097
YARDBIRDS | 7 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.777.7922

TUESDAY 7

JOE COCKER + BRUCE MARSHALL | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $41-$86 | 603.929.4100
JUDAS PRIEST + WHITESNAKE | 7 pm | Comcast Center, 885 South Main St, Mansfield | $20-$45 | 508.339.2333
MATISYAHU + UMPHREYS McGREE | 7 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $30-$35 | 617.728.1600
MOLLY HATCHET | 7 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.777.7922

WEDNESDAY 8

CABARET | With Celia Slattery and Mark Shilansky, hosted by Leslie Holmes | 7:30 pm | Amazing Things Arts Center, 55 Nichols Rd, Framingham | $8 | 508.405.ARTS
JOHN WESLEY HARDING + CHRIS GARNEAU | 7:30 pm | Museum of Fine Art, Calderwood Courtyard, 465 Huntington Ave, Boston | $28; $24 students, seniors | 617.369.3306
CHRIS O'BRIEN | Outdoor concert series | 12:30-1:30 pm | 1 Cambridge Center, Kendall Sq, Cambridge | Free | www.passimcenter.org
REEL BIG FISH + ENGLISH BEAT | 7 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $23-$25 | 603.929.4100

THURSDAY 9

NEARA RUSSELL | 6 pm | Institute of Contemporary Art, Putnam Investments Plaza; 100 Northern Ave, Boston | Free | 617.478.3100
ORQUESTA BACHARENGUE | Tito Puente Latin Music Series | 7-9 pm | Mozart Park, 10 Mozart St., Jamaica Plain | Free | 617.927.1717
NEARA RUSSELL | Noon-1:30 pm | Kendall Square Outdoor Plaza, 300 Athenaeum St., Cambridge | Free | www.berklee.edu
STATE RADIO + TED LEO | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $21-$26 | 603.929.4100

Continued on p 36

Classical

THURSDAY 2

AMERICAN GUILD OF ORGANISTS CONVENTION | Workshops, lectures, and organ performances | Thurs-Sat | Eight venues around Boston | $295-$345 | www.agoboston2009.com
STEPHEN KOVACEVICH | Bach's Partita No. 4 [BWV 828]; Schumann's *Kinderszenen*; Beethoven's *Variations on a Waltz* by Diabelli | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St., Lenox | $17-$51 | 888.266.1200
MARGO McGOWAN, MONICA DUNCAN, WILLIAM KIRKLEY, AND RANE MOORE | Alfred Uhl's *Divertimento for Three Clarinetts and Bass Clarinet*; Schubert's Piano Quintet in A [*Trout*] arranged for four clarinets; Handel's Cantata for Flute, Voice, and Basso Continuo, with Takao Shinzawa and Peter Terry; more | 7:30 pm | St. John's Episcopal Church, Revere St + Roanoke Ave, Jamaica Plain | Free [donations accepted] | 617.524.2999

FRIDAY 3

BOSTON POPS CONDUCTED BY KEITH LOCKHART | Fourth of July Preview show, with Neil Diamond, vocalist Oladunni Oladipo, the US Army Herald Trumpets, and Syncopation | 7 pm | Hatch Memorial Shell, Charles River Esplanade, Mount Vernon St + Storrow Dr, Boston | Free | 617.266.1200
BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | Tchaikovsky's Symphony No. 6 [*Pathétique*] and Piano Concerto No. 1, with Yefim Bronfman | 8:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $19-$99 | 888.266.1200
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA | Prelude concert: Martinu's *Three Madrigals for Violin and Viola*; Mendelssohn's String Quintet No. 1 | 6 pm | Tanglewood Music Center, Ozawa Hall, 297 West St., Lenox | $11-$51 | 888.266.1200
AMERICAN GUILD OF ORGANISTS CONVENTION | See listing for Thurs

SATURDAY 4

ASTON MAGNA FESTIVAL DIRECTED BY DANIEL STEPNER | John Gay's *The Beggar's Opera*, with sopranos Nancy Armstrong and Kristen Watson, mezzo-soprano Deborah Rentz-Moore, tenor Frank Kelley, and baritones David Ripley and Robert Honeysucker | 6 pm | Simon's Rock College, Daniel Arts Center, 84 Alford Rd, Great Barrington | $25-$35 | 413.528.3595 or www.astonmagna.org

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SATURDAY JULY 4 11:00PM
DJ SPECIAL K
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TUESDAY ACOUSTIC SHOWCASE
FEATURING THE DEJAS, HEY PRETTY
FREE!

WEDNESDAY JULY 8
8:00PM
STUMP TRIVIA
10:00 PM
KARAOKE
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UPSTAIRS

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FAKE PROBLEMS
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QUIXOTE

FRI 7/03
DIECAST
CHEECH • HELL WITHIN • HATED
LAST OF A DYING BREED

SAT 7/04
TEAM SHRED PRESENTS :
ALL THESE KINGS
DEAR HAVANAH • MAD-SWEET PANGS
FRIT

SUN 7/05
BRICK BY BRICK PRODUCTIONS PRESENTS :
WHOLE WHEAT BREAD
SMARTBOMB • SCARS LIKE OURS
SBT
9PM DOORS - ALL AGES

CITY BREATHING (FROM NYC)
DEEP SEA DIVER • ADAM RICH
STEVE PARDO & LINDLEY CAMERON
8PM DOORS

MON 7/06
RED WIRE BLACK WIRE
THE FRANKLIN KITE (CD RELEASE)
VIOLENT KIN (FROM CANADA) • LAGOON

TUE 7/07
THROWED!
DJ E-MARCE

WED 7/08
CASTANETS (ASTHMATIC KITTY REC)
M.A. TURNER (OF WARMER MILKS)
DAN BLAKESLEE • SODAFROG

THU 7/09
BRYAN SCARY & THE SHREDDING TEARS
MIGHTY TINY • SUIT OF HAIR
THE TAKEOVER UK

FRI 7/10
HAVE NOTS
THE NEW ALIBIS (CD RELEASE)
RAZORS IN THE NIGHT
BURNING STREETS

SAT 7/11
JASON BENNETT & THE RESISTANCE
MARK LIND & THE UNLOVED
FOUNDATION (ROBBIE FROM ANN BERETTA)
TIM COSSAR (OF AMERICAN NIGHTMARE)
9PM DOORS - ALL AGES

UPCOMING
07/11 9PM - LEEDZ B-DAY BASH
07/12 AUDRYE SESSIONS, PAPER ROUTE
07/13 JOSH HOGE, ANDY DAVIS
07/14 CURUMIN, BOUBACAR DIABATE
07/15 CAMDEN, OILHEAD, LITTLE BUDDHA
07/16 ELECTRIC LASER PEOPLE, HOT BOX
07/17 GRAVEYARD BBQ
07/18 SEEDS OF EVOLUTION, MANAKIN CICADA
07/19 LYMBYC SYSTYM, CORAL COLA
07/20 YOU CAN BE A WESLEY
07/21 AVARIEL, A DARK IN THE LIGHT
07/22 LIONS, GOZU, AMIGAZO
07/23 THE BRIGGS, LEFT ALONE

DOWNSTAIRS

SAT 7/04
AFRO-NIGHT
10PM DOORS

FRI 7/10
TEAM SHRED PRESENTS :
JENNY DEE & THE DEELINQUENTS
EJ LABB • LABB (REUNION)
BOSTON MOLASSES DISASTER

SAT 7/11
MEWITHOUTYOU
THE DEARHUNTER
KAY KAY & HIS WEATHERED UNDERGROUND

SUN 7/12
BRAND NEW
ROBBERS
SOLD OUT!

MON 7/13
LFO
ROOKIE OF THE YEAR • GO CRASH AUDIO
KIERNAN MCMULLAN
7:30PM DOORS

THU 7/16
CHALI 2NA (OF JURASSIC 5)
ELEMENTAL ZAZEN • WHOSANE FEAT. PANGAEA

FRI 7/17
MAGNOLIA ELECTRIC CO.
THE DONKEYS • NATUREBOY
MR. SISTER

SAT 7/18
TEAM SHRED PRESENTS :
RE-UP
LOVE IN STOCKHOLM • THE PHIX
GROOVE KITCHEN

SUN 7/19
GRAND DUCHY (FEAT. FRANK BLACK)
THE BUMMIES • VAN ELK

WED 7/22
LANSDOWNE (VIDEO SHOOT)
MATALON (VIDEO SHOOT) • DIVE
JEALOUSY CURVE • MAN ON EARTH
7:30PM DOORS

THU 7/23
ROCK ON! PRESENTS :
EEK-A-MOUSE
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9/07 - JOE JACK TALCUM
10/15 - THE DODOS

UPCOMING
7/24 2 LIVE CREW
7/25 HARVEY MILK, TORCHE
7/30 WE ARE SCIENTISTS
7/31 RICHARD JAMES, FLASH GORDMAN
8/01 JADED, PLANETOID

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THU - MAMBO BEAT CLUB - BEAT TRASH & DINOS
FRI - SOLID! - FLAVORHEARD
SAT - SOUL-LE-LU-JAH - RALEIGH FINGERS
SUN - DO IT AGAIN
MON - ART OPENING FOR KELLY DAVIDSON
TUE - LALA AT ZUZU PRESENTS "RUDE DOG"
WED - ROOTS AND RAZORS

CORNER
THU - CHELSEA CITY COUNCIL
FRI - TENERE BAMBINO
SAT - CLIFF SPENCER TRIO
SUN - BELLY DANCING WITH JEAN & SABRINA
MON - RIKI ROCKSTEADY
TUE - ANDERSON COMEDY TROUPE
WED - BELLY DANCING

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Sunday July 5th
Ribbons • Hero(n)
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Monday July 6th
Handsome Furs
Dri • The Cinnamon Band
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Tuesday July 7th
Animal Hospital
Quoins • Manners • Battle House
18+ 9pm

Wednesday July 8th
It's From The Sky
18+ 9pm

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Listings

Continued from p 35

BOSTON POPS CONDUCTED BY KEITH LOCKHART | With Neil Diamond, vocalist Oladunni Oladipo, the US Army Herald Trumpets, and Syncopation | 8:30 pm | Hatch Memorial Shell, Charles River Esplanade, Mount Vernon St + Storrow Dr, Boston | Free | 617.266.1200
AMERICAN GUILD OF ORGANISTS CONVENTION | See listing for Thurs

SUNDAY 5

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | Stravinsky's *Le sacre du printemps*; Brahms's Violin Concerto, with Christian Tetzlaff | 2:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $18-$89 | 888.266.1200
MEETING HOUSE CHAMBER MUSIC FESTIVAL | Mendelssohn's *Allegro brillante*, for piano four hands; Franck's Violin Sonata; Eric Whitacre's *Five Hebrew Love Songs*; Brahms's *Liebeslieder-Walzer* Opus 52 | Sun 8 pm | Dennis Union Church, 713 Main St, Dennis | Mon 8 pm | Church of the Holy Spirit Episcopal, 204 Monument Rd, Orleans | $18 | 508.896.3344
TANGLEWOOD MUSIC CENTER | Chamber-music concert | 10 am | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $11 | 888.266.1200
CHRISTIAN TETZLAFF AND ALEXANDER LONQUICH | Beethoven violin-sonata program: Nos. 1, 2, 3, and 4 | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $17-$51 | 888.266.1200

MONDAY 6

JEN BILL | Boston University Tanglewood Institute faculty recital: works for saxophone | 9 pm | Trinity Church, 88 Walker St, Lenox | Free | 617.353.3350
TANGLEWOOD MUSIC CENTER | Chamber-music concert | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $11 | 888.266.1200
MEETING HOUSE CHAMBER MUSIC FESTIVAL | See listing for Sun

TUESDAY 7

EDWIN LAWRENCE | Works for organ by C.P.E. Bach, Sweelinck, and Shawn | 12:15 pm | King's Chapel, 58 Tremont St, Boston | $3 requested donation | 617.523.1749
TANGLEWOOD MUSIC CENTER | Chamber-music concert | 10 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $11 | 888.266.1200
CHRISTIAN TETZLAFF AND ALEXANDER LONQUICH | Beethoven violin-sonata program: Nos. 5, 6, and 7 | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $17-$51 | 888.266.1200

WEDNESDAY 8

BOSTON CHAMBER ENSEMBLE | Works for flute and strings trio by Haydn, Beethoven, Mozart, Fauré, Kuhlau, and more | 7 pm | Gore Place, 52 Gore St, Waltham | $12 | 781.894.2798
FRANZISKA HUHN | Boston University Tanglewood Institute faculty recital: works for harp | 9 pm | Trinity Church, 88 Walker St, Lenox | Free | 617.353.3350
JEFFREY MILLS | Works for organ about the Virgin Mary by Dupré, Frescobaldi, Grigny, Buxtehude, and Schroeder | 5:30 pm | Church of St. John the Evangelist, 35 Bowdoin St, Boston | Free | 617.227.5242

THURSDAY 9

METROPOLITAN WIND SYMPHONY | Francis Scott Key's "The Star-Spangled Banner"; Lewis Buckley's *Honor the Founders*; Morton Gould's *American Salute*; Gustav Holst's Suite in F; John Philip Sousa's *Washington Post* March; Frank Ticheli's *Shenandoah* and *Sun Dance*; Sousa's *The Thunderer*; John Williams's *Theme from "The Cowboys"*; Sousa's *Stars and Stripes Forever* | 7:30 pm | Hastings Park, Mass Ave + Worthen Rd, Lexington | Free | 617.983.1370
CHRISTIAN TETZLAFF AND ALEXANDER LONQUICH | Beethoven violin-sonata program: Nos. 8, 9, and 10 | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $17-$51 | 888.266.1200

DANCE

PERFORMANCE

THURSDAY 2

BALLET MARIBOR | Edward Clug's *Radio and Juliet*, with music by Radiohead | Thurs-Fri 8 pm; Sat 2 + 8 pm; Sun 2 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $58; $53 students, seniors | 413.243.0745
LAFA & ARTISTS | Bulareyaung Pagarlava's *37 Arts*, *Single Room*, and *Summer Fantasia Part One*, with Fang-Yi Sheu | Thurs-Fri 8:15 pm; Sat 2:15 + 8:15 pm; Sun 5 pm | Jacob's Pillow, Doris Duke Studio Theatre, 358 George Carter Rd, Becket | $33; $30 students, seniors | 413.243.0745
PROMETHEUS DANCE | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745

FRIDAY 3

SOUL STEPS | With the Youth Alive Step Team | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745
BALLET MARIBOR | See listing for Thurs
LAFA & ARTISTS | See listing for Thurs

SATURDAY 4

SCHOOL AT JACOB'S PILLOW | Cultural Traditions: The Hip-Hop Continuum | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745
BALLET MARIBOR | See listing for Thurs
LAFA & ARTISTS | See listing for Thurs

SUNDAY 5

BALLET MARIBOR | See listing for Thurs
LAFA & ARTISTS | See listing for Thurs

WEDNESDAY 8

CEDAR LAKE CONTEMPORARY BALLET | Sidi Larbi Cherkaoui's *Orbo Novo* [to music by Szymon Brzóska] | Wed-Thurs 8 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $53; $58 students, seniors | 413.243.0745
GALLIM DANCE | Original works | Wed-Thurs 8 pm | Jacob's Pillow, Doris Duke Studio Theatre, 358 George Carter Rd, Becket | $30; $33 students, seniors | 413.243.0745
PARUL SHAH DANCE COMPANY | Kathak dance | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745

THURSDAY 9

AMERICAN BALLROOM THEATER YOUTH DANCE COMPANY | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745
ARMITAGE GONE! DANCE | Karole Armitage's *Ligeti Essays* [György Ligeti], *The Watteau Duets* [David Linton], and *Mashup* [Daniel Iglesia] | 8 pm | Performing Arts Center at Concord Academy, 166 Main St, Concord | $15-$25 | 978.402.2339
CEDAR LAKE CONTEMPORARY BALLET | See listing for Wed
GALLIM DANCE | See listing for Wed

READINGS

THURSDAY 2

SUSAN BARRY | *Fixing My Gaze: A Scientist's Journey into Seeing in Three Dimensions* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515
HANK PHILLIPPI RYAN | *Prime Time* | Noon | Borders Downtown Crossing, 10-24 School St, Boston | Free | 617.557.7188

TUESDAY 7

TAO LIN AND BRANDON SCOTT GORRELL | *Muumuu House* and *during my nervous breakdown i want to have a biographer present* | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
JOHN STAUFFER AND SALLY JENKINS | *The State of Jones: The Small Southern County That Seceded from the Confederacy* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

WEDNESDAY 8

RON CURRIE, JR. | *Everything Matters!* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515
JANE GREEN | *Dune Road* | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
JOEY KRAMER | *Hit Hard* | 1 pm | Borders Downtown Crossing, 10-24 School St, Boston | Free | 617.557.7188

THURSDAY 9

JENNIFER HAIGH AND AMY HEMPEL | *The Condition* and *The Collected Stories of Amy Hempel* | 2 pm | Newtonville Books, 296 Walnut St, Newtonville | Free | 617.244.6619
NANCY KEHOE | *Wrestling with Our Inner Angels* | 7 pm | Boston College, McGuinn Hall [third floor], 140 Comm Ave, Chestnut Hill | Free | 617.552.6501

COLUM McGANN | *Let the Great World Spin* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515
DAVID ROBERTS | *The Last of His Kind* | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220

TALKS

THURSDAY 2
"DARK ROMANTICS: HAWTHORNE AND POE" | With Rob Velella | 6:30 pm | Wayside Inn, 455 Lexington Rd, Concord | Free | 978.369.6975
"ENTREPRENEURSHIP IN PROMOTING TAP" | Dance lecture, with Julia Boynton | 7 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | 617.536.6340

SATURDAY 4
"NEW DIRECTIONS IN SLOVENIA AND BEYOND" | Dance lecture, with Edward Clug | 5 pm | Jacob's Pillow, Blake's Barn, 358 George Carter Rd, Becket | Free | 413.243.0745

MONDAY 6
"EFFICIENT & CREATIVE KILN-FIRING PRACTICES" | Presentation and demonstration, with Regis Brodie | 3-5 pm | Office for the Arts at Harvard, 219 Western Ave, Allston | $25 | 617.495.8680

WEDNESDAY 8
CURATOR TALK | With Frederick Ilchman, curator of "Titian, Tintoretto, Veronese: Rivals in Renaissance Venice" | 7 pm | Museum of Fine Arts, 465 Huntington Ave, Boston | Free | 617.267.9300
"PREVIEWING A WORLD PREMIERE" | Dance lecture, with Sidi Larbi Cherkaoui and Szymon Brzóska | 5 pm | Jacob's Pillow, Blake's Barn, 358 George Carter Rd, Becket | Free | 413.243.0745

THURSDAY 9
"IMMIGRATION RULES AND REGULATIONS AFFECTING WORK" | Dance lecture, with Gianni Di Marco and Adriana Suárez | 7 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | 617.536.6340

EVENTS

FRIDAY 3
FIREWORKS OVER GLOUCESTER HARBOR | Watch the fireworks from the historic house lawn, with beer from Cape Ann Brewing Company | 10 pm | Beauport Sleeper-McCann House, 75 Eastern Point Boulevard, Gloucester | $18 [reservations required] | 978.283.0800
GROPIUS HOUSE SLIDESHOW AND TOUR | 7:30 pm | Gropius House, 68 Baker Bridge Rd, Lincoln | $25 [reservations required] | 781.259.8098
MFA SUMMER FRIDAYS | Art, live music by Reggae Coldies, and cash bar | 5:30-9:30 pm | Museum of Fine Arts, 465 Huntington Ave, Boston | Free with museum admission | 617.369.3300
NEW BEDFORD SUMMERFEST 2009 | Art and folk-music festival, with performances from Maria Muldaur and the Red Hot Bluesiana Band, Ellis Paul, Peter Mulvey, Roy Book Binder, Benoit Bourque, Susie Burke & Dave Surrette, Bua, Ronny Cox, and more | Fri-Sun | New Bedford Whaling National Historical Park, 33 William St, New Bedford | $10-$15 | 508.979.1568 or www.newbedfordsummerfest.com

SATURDAY 4
CAPE VERDEAN FESTIVAL | Annual celebration of Cape Verde culture and history | 2-5 pm | City Hall Plaza, Government Center, Boston | Free | 617.635.3911
COOKOUT AND FIREWORKS VISTA | Alcohol-free cookout and blocked-off seats for the Boston Pops concert and fireworks | 4-11 pm | Community Boating Boathouse on the Esplanade, 21 David G. Muger Way, Boston | $65 | 617.523.1038
DANCING ON THE CHARLES | Outdoor dance party with live DJs Booster, Bruno, Jay Prouty, Kon, Miztah Lex, Pat Fontes, Randy Deshaies, Sergio Santos, Soul Clap, and Tanner Ross | 1 pm–1 am | American Legion Marsh Post 442, 4 Gerry's Landing, Cambridge | $20 | www.dancingonthecharles.com
"DISCOVER MOUNT AUBURN CEMETERY" WALKING TOUR | 2 pm | Mount Auburn Cemetery, 580 Mount Auburn St, Cambridge | $10 | 617.607.1981
INDEPENDENCE DAY FIREWORKS | Annual Fourth of July fireworks celebration | 10:30-11 pm | Charles River Esplanade, Boston | Free | www.july4th.org
TOP OF THE HUB INDEPENDENCE DAY DINNER | Cocktail reception and five-course dinner, with a simulcast of the Boston Pops concert and a unique view of the fireworks | 7 pm | Top of the Hub, Prudential Center [52nd floor], 800 Boylston St, Boston | $200 | 617.536.1775
NEW BEDFORD SUMMERFEST 2009 | See listing for Fri

SUNDAY 5
BIRDS OF PREY SHOW | Live hawks, falcons, owls, and a bald eagle, with Tom Ricardi | 11 am + 12:30 pm + 2 pm | Core Place, 52 Core St, Waltham | $5 | 781.894.2798
CHOWDERFEST | 28th annual clam-chowder tasting competition, with seven area restaurants competing | 11 am–6 pm | City Hall Plaza, Government Center, Boston | $10; $7 children under 12 | www.bostonharborfest.com
"GETTYSBURG ADDRESSED" | Living-history program, with actors portraying Edward Everett and Abraham Lincoln | 4 pm | Longfellow National Historic Site, East Lawn, 105 Brattle St, Cambridge | Free | 617.876.4491
NEW BEDFORD SUMMERFEST 2009 | See listing for Fri

MONDAY 6
"FIRST MONDAYS @ CAC" | Visual and performing arts and food tasting | 6-8 pm | Cambridge Arts Council Gallery, 344 Broadway [second floor], Cambridge | Free | 617.349.4380

WEDNESDAY 8
"ARTS ON THE ARCADE" | Craft, goods, and jewelry vendors, live music, artwork, and farmers' market | Mon + Wed 11 am–3 pm | City Hall Plaza Arcade, Cambridge + Court Sts, Boston | Free | 617.635.3911 or www.cityofboston.gov/arts
"UNION SQUARE SECOND WEDNESDAYS" | 5-8 pm | Union Square Plaza, Somerville | Free | www.unionsquaremain.org
UP THE RIDGE | Screening of the documentary | 7 pm | Lucy Parsons Center, 549 Columbus Ave, Boston | Free | 617.267.6272

THURSDAY 9
BEE MOVIE | Outdoor film showing | Dusk [about 8 pm] | Seven Hills Park, Buena Vista + Meacham Rds, Davis Square, Somerville | Free | www.somervillema.gov
MY OWN STORY | Autobiographical writing, storytelling, and performing workshop, and a performance by artist Alex Luu | 8 pm | Café 939, 939 Boylston St, Boston | Free | 617.747.2261
SUMMER PALACE | Poetry readings, jewelry workshops, art, and live music from the Patrice Williamson Group | 5-8 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | Free | 617.566.1401

FAIRS

THURSDAY 2
BELMONT FARMERS' MARKET | 2-6:30 pm | Belmont Center Municipal Parking Lot, Cross St + Channing Rd, Belmont | Free | 617.484.0170
BROOKLINE FARMERS' MARKET | 1:30 pm–dusk | Centre Street parking lot, near Beacon + Centre Sts, Coolidge Corner, Brookline | Free | 617.566.8005
CODMAN SQUARE FARMERS' MARKET | 1-6 pm | Codman Square Health Center, 637 Washington St, Dorchester | Free | 781.893.8222
DUDLEY TOWN COMMON FARMERS' MARKET | Thurs + Tues 3-7 pm | Dudley Town Common, Dudley St + Blue Hill Ave, Roxbury | Free | 617.442.1322 x 13
KENDALL SQUARE FARMERS' MARKET | 11 am–2:30 pm | 500 Kendall St, Kendall Square, Cambridge | Free | 617.225.2440
MEDFORD FARMERS' MARKET | Noon–7 pm | Riverside Ave + River St, Medford Square | Free | 781.874.9473
MISSION HILL FARMERS' MARKET | 11 am–6 pm | Huntington Ave + Tremont St, Brigham Circle, Roxbury Crossing | Free | 617.427.7399
PRUDENTIAL CENTER FARMER'S MARKET | 11 am–6 pm | Prudential Center, 800 Boylston St entrance, Boston | Free | www.mass.gov/agr/massgrown/farmers_markets.htm

FRIDAY 3
ALLSTON FARMERS' MARKET | 3-7 pm | Parking lot at North Harvard St + Western Ave [south of the Harvard football stadium], Lower Allston | Free | 617.495.8052
CHARLES SQUARE FARMERS' MARKET | Fri noon–6 pm; Sun 10 am–3 pm | Charles Hotel Courtyard, 1 Bennett St, Harvard Square, Cambridge | Free | 508.446.5806
COPLEY SQUARE FARMERS' MARKET | Fri + Tues 11 am–5 pm | Copley Square, along St James Ave + Dartmouth St, Boston | Free | 781.893.8222
QUINCY FARMERS' MARKET | 11:30 am–5 pm | John Hancock Municipal parking lot [across from the Courthouse], Quincy | Free | 617.479.1601

SATURDAY 4
BRAINTREE FARMERS' MARKET | 9 am–1 pm | Braintree Town Hall Mall, Washington St, Braintree | Free | sustainablebraintree.org/food
CAMBRIDGEPORT FARMERS' MARKET | 10 am–2 pm | Morse School parking lot, Magazine St + Memorial Dr, Cambridge | Free | 508.446.5806
JAMAICA PLAIN FARMERS' MARKET | Sat noon–3 pm; Tues Noon–5 pm | Bank of America parking lot, 315 Centre St, Jamaica Plain | Free | 508.867.7193
ROSLINDALE FARMERS' MARKET | 9 am–1 pm | Adams Park, Washington St + Cummins Highway, Roslindale | Free | 617.327.4065
UNION SQUARE FARMERS' MARKET | 9 am–1 pm | Union Square Plaza, Somerville | Free | 781.893.8222

SUNDAY 5
CHARLES SQUARE FARMERS' MARKET | See listing for Fri

MONDAY 6
CENTRAL SQUARE FARMERS' MARKET | 11:30 am–5 pm | Parking Lot 5, Bishop Allen Dr + Norfolk St, Cambridge | Free | 781.893.8222
CITY HALL PLAZA FARMERS' MARKET | Mon + Wed 11 am–5 pm | City Hall Plaza, Cambridge St, Boston | Free | 781.893.8222
SOUTH BOSTON FARMERS' MARKET | 10 am–6 pm | West Broadway Municipal Front Parking Lot, 460 West Broadway, South Boston | Free | 617.464.5858

TUESDAY 7
HARVARD UNIVERSITY FARMERS' MARKET | 12:30-6 pm | Near Sanders Theatre, Kirkland + Oxford Sts, Cambridge | Free | 617.496.8052
NEWTON HIGHLANDS FARMERS' MARKET | 1:30-6 pm | Cold Spring Park, 1200 Beacon St, Newton Highlands | Free | 617.796.1525
COPLEY SQUARE FARMERS' MARKET | See listing for Fri
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for Thurs
JAMAICA PLAIN FARMERS' MARKET | See listing for Sat

WEDNESDAY 8
ARLINGTON FARMERS' MARKET | 1-6:30 pm | Russell Common parking lot, behind Park Terrace, just off Route 60/Route 30, Arlington | Free | farmersmarketarlington.googlepages.com
DAVIS SQUARE FARMERS' MARKET | Noon–6 pm | Day + Herbert Sts Lot, Somerville | Free | 781.893.8222
CITY HALL PLAZA FARMERS' MARKET | See listing for Mon

THURSDAY 9
BOWDOIN SQUARE FARMERS' MARKET | 3-7 pm | Bowdoin Street Health Center, 230 Bowdoin St, Dorchester | Free | 781.893.8222
EAST BOSTON FARMER'S MARKET | Thurs 3-7 pm | Central Square at Meridian, Bennington + Border Sts, East Boston | Free | http://www.mass.gov/agr/massgrown/farmers_markets.htm
BELMONT FARMERS' MARKET | See listing for previous Thurs
BROOKLINE FARMERS' MARKET | See listing for previous Thurs
CODMAN SQUARE FARMERS' MARKET | See listing for previous Thurs
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for previous Thurs
KENDALL SQUARE FARMERS' MARKET | See listing for previous Thurs
MEDFORD FARMERS' MARKET | See listing for previous Thurs
MISSION HILL FARMERS' MARKET | See listing for previous Thurs
PRUDENTIAL CENTER FARMER'S MARKET | See listing for previous Thurs

GAY & LESBIAN

THURSDAY 2
QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038
RED CARPET THURSDAYS | GLBT dance party | 9 pm–2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929

FRIDAY 3
MÉNAGE À TROIS | With DJ Kris Kono | 9 pm | Milky Way Lounge, 284 Amory St, Jamaica Plain | $8 | www.dykenight.com
PURE: FRIDAYS | Lesbian dance party with hip-hop, house, and Top 40 music | 10 pm–2 am | Pearl Nightclub, 75 Warrenton St, Boston | $8 before midnight; $10 after | 617.542.4077

SATURDAY 4
DYKENIGHT PARTIES IN P-TOWN | 10 pm–1 am | Vixen Nightclub, 336 Commercial St, Provincetown | Free | www.dykenight.com
GAY SATURDAYS @ EPIC | 10:30 pm | Roxy, 279 Tremont St, Boston | $10-$15 | 617.338.ROXY
WHITE PARTY | With music by DJ Casper | 9 pm | Club Lido, 1290 North Shore Rd, Revere | $10 | 781.479.9821 or 978.606.3634

WEDNESDAY 8
LATINO NIGHT | 9 pm | Rumor Nightclub, 100 Warrenton St, Boston | $10 | 617.422.0045

THURSDAY 9
TRANSCRIPTIONS OPEN MIC | Queer-themed open mic, with Jamie Treadwell | 7:15 pm | Spontaneous Celebrations, 45 Danforth St, Jamaica Plain | $5-10 | www.gendercrash.com
QUEERAOKE | See listing for previous Thurs
RED CARPET THURSDAYS | See listing for previous Thurs

BENEFITS

FRIDAY 3
PAPERCUT ZINE LIBRARY BENEFIT SHOW | Clusterfuck + Iron Hand + General Interest | 5-9 pm | Democracy Center, 30 Bow St, Cambridge | $5-$10 | 857.233.7508

TUESDAY 7
FIESTA DE SAN FERMIN TO BENEFIT WOMEN'S LUNCH PLACE | Complimentary tapas, specialty cocktails, and live music and flamenco dancing | 7-9 pm | Tapeo Restaurant, 266 Newbury St, Boston | $15 | 617.267.4799

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SATURDAY, JULY 4 ROCK THE ADVENTURES OF
SUNDAY, JULY 5 JAZZ BRUNCH w/ MATT DORKO & LARRY KUKERS 9:00 AM -2:30 PM
MONDAY, JULY 6 FREE PIZZA 5-8:30PM TEAM TRIVIA 8:30PM
TUESDAY, JULY 7 FOLK CALEB HAWLEY CHRIS AYER TERESA STORCH
WEDNESDAY, JULY 8 AMERICANA / FOLK ROCK HONKY THUMBELINA & THE SKINNY MAN HOT TAMALE BRASS BAND
THURSDAY, JULY 9 POP / ROCK TO THE WEDDING
FRIDAY, JULY 10 FUNK MILO Z
SATURDAY, JULY 11 REGGAE PRESSURE COOKER
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JULY 19- BLOCO AFROBRAZIL
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Art Listings

CASPAR VAN WITTEL'S *THE DARSENA DELLE GALERE AND CASTELLO NUOVO AT NAPLES* is part of "The Golden Age of Dutch Seascapes," at the Peabody Essex Museum.

OPEN STUDIOS

FIRST FRIDAY SOUTH END OPEN STUDIOS | 15 galleries and more than 50 artists' studios will be open, with refreshments | July 3 | 5-9 pm | 450 Harrison Ave., Boston | Free | 617.267.8862

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ACME FINE ART | 617.585.9551 | 38 Newbury St., #4 | Tues-Fri 11 am–5:30 pm; Sat 11 am–5 pm and by appointment | Through August 22: Lumberyard, Provincetown

ALPHA GALLERY | 617.536.4465 | 38 Newbury St | Tues-Fri 10 am–5:30 pm; Sat 11 am–5:30 pm | Through July 10: "Summer Invitational"

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am–5:30 pm | July 1-29: John Stockwell and Denis Mickilowski

L'ATTITUDE GALLERY | 617.927.4400 | 218 Newbury St | Mon-Sat 10 am-6 pm; Sun noon–5 pm | Through July 29: "Textural Messaging"

BARBARA KRAKOW GALLERY | 617.262.4490 | 10 Newbury St | Tues-Sat 10 am–5:30 pm | Through July 3: Kelly Sherman

BERENBERG GALLERY | 617.536.0800 | 4 Clarendon St | Tues-Sat 11 am-6 pm | Through July 18: "Group Show"

CHASE GALLERY | 617.859.7222 | 129 Newbury St | Mon-Sat 10 am–5:30 pm | Through July 31: Summer Group Show |

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am–6 pm; Sun noon–5 pm; Mon by appointment | Free admission |$10 for non-members at artist receptions| | Through July 18: Mary Hughes: "Spiral Series" | Through August 20: "Co|So Artists A to Z: Splash" | "Summer Members' Show: Shimmer"

EMMANUEL CHURCH | 617.347.8582 | 15 Newbury St | Wed Fri 11-5 pm; Sat-Sun 1-5 pm | Free | Ongoing: "Common Art"

GALLERY NAGA | 617.267.9060 | 67 Newbury St | Tues-Sat 10 am–5:30 pm | Through July 10: Yizhak Elyashiv: "New Prints" | Brenda Star: "Manifold"

JUDI ROTENBERG GALLERY | 617.437.1518 | 130 Newbury St | Tues-Sat 10 am-6 pm | Through July 11: Ria Brodell: "The Handsome and the Holy" | "Paper Trail v.5: Intimate Gestures"

KAJI ASO GALLERY | 617.247.1719 | 40 Saint Stephen St | Tues 7-9 pm; Sat 2-4 pm | Through July 9: Katie Sloss

MILLER BLOCK GALLERY | 617.536.4650 | 38 Newbury St | Tues-Sat 11 am-6 pm or by appointment | Through August 1: "Economies of Scale: Group Show"

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Fri 10 am-6 pm; Sat 11 am–5 pm | Through Sept 14: Bill Chapman, Jose Luis Villegas and Dr. Ernest C. Withers: "Baseball Faces"

PUCKER GALLERY | 617.267.9473 | 171 Newbury St | Mon-Sat 10 am–5:30 pm; Sun 10:30 am–5 pm | Through July 20: "Hamada: Three Generations"

SOCIETY OF ARTS AND CRAFTS | 617.266.1810 | 175 Newbury St | Mon-Sat 10 am-6 pm; Sun noon–5 pm | Through July 26: "Contemporary Enamel"

TECH SUPERPOWERS, INC. | 617.267.9716 | 252 Newbury St | Mon-Fri 9 am–5 pm | Ongoing: Bill Gallery: "Apple Computer: Beginnings"

THOMAS KINKADE NEWBURY STREET GALLERY | 866.639.2879 | 221 Newbury St | Mon-Sat 10 am–8 pm; Sun noon–6 pm | Features more than 100 limited-edition canvas lithographs by Thomas Kinkade

VICTORIA MUNROE FINE ART | 617.523.0661 | 179 Newbury St | Tues-Sat 10 am–5:30 pm | July 8-August 16: "New Work New Walls"

SOUTH END

ARS LIBRI | 617.357.4212 | 500 Harrison Ave | Mon-Fri 9 am-6 pm; Sat 11 am–5 pm | Permanent collection features rare and scholarly books in the fine arts | Through August 30: The Cartin Collection and Paul Laffoley

BOSTON CENTER FOR THE ARTS | Mills Gallery | 617.426.8835 | 539 Tremont St | Wed + Sun noon–5 pm; Thurs-Sat noon–9 pm | Through August 16: Larry Bamburg, Tory Fair, Sharon Harper, Tania Kitchell, Justine Kurland, and Christina Lei Rodriguez: "And the fair Moon rejoices: contemporary visionaries in the wake of Blake"

BOSTON SCULPTORS GALLERY | 617.482.7781 | 486 Harrison Ave | Wed-Sun noon–6 pm | July 8-August 7: "Transformers" | "Waterworks" | Reception July 10: 5-8 pm

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon–5 pm | Through August 1: Jennifer Day: "Ocean and Air" | Reception July 10: 5:30-7:30 pm

HOWARD YEZERSKI GALLERY | 617.262.0550 | | 450 Harrison Ave, #201 | Tues-Sat 10 am–5:30 pm | July 10-August 18: Andrea Means, Steve Miller, and Gary Schneider: "Deviant Specimens" | Through July 6: Morgan Bulkeley, Catherine Kehoe, and Donald Shambroom: "Unintended Consequences"

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave | Tues-Sat noon–5 pm | Through August 1: Catelin Mathers-Suter: "Naturally Man-Made" | Karen Meninno: "Confections of a Baroque Mind" | Reception July 10: 5:30-8 pm

MOBIUS | 617.538.0020 | 725 Harrison Ave, Suite 1 | Call for hours | Through Oct 6: Joanne Rice: "The Human Cost of War"

SOPRAFINA GALLERY | 617.728.0770 | 55 Thayer St | Wed-Sat 11 am–5:30 pm or by appointment | Through July 3: Jennifer Caine

SPACE 242 | www.space242.com | 242 East Berkeley St [second floor] | Fri 6:30-8 pm and by appointment | Through July 24: Veronica Hebard and Andy Fish: "Atomic Hearts and the Electrical Brain"

VILLA VICTORIA CENTER FOR THE ARTS | 617.927.1707 | 85 West Newton St | Mon-Fri 9 am–5 pm | Through July 1: Esther Garcia Eder: "Southern Cross-Constellations"

DOWNTOWN

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed, Fri 9 am–3:30 pm; Thurs 9 am–9 pm | Through July 3: Corey Corcoran, Laura Makinen, and Anthony Sobiech: "Held Still"

STUDIO SOTO | 617.461.7686 | 63 Melcher St | Thurs-Fri 6-9 pm; Sat 2-5 pm | Through July 19: Bob Raymond: "this: moment — missives from another world"

OTHER BOSTON NEIGHBORHOODS

LAMONTAGNE GALLERY | 617.464.4640 | 555 East Second St, South Boston | Wed-Sat 11 am–6 pm; Tues by appointment | Through July 31: Langdon Graves: "Wives Tales" | Alex De Corte: "Casual Luxury"

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BAAK GALLERY | 617.354.0407 | 35A Brattle St, Cambridge | Mon-Sat 10:30 am–7 pm; Sun 1-6 pm | Through July 8: Andrew Anderson-Bell: "Pastel Paintings"

BRICKBOTTOM GALLERY | 617.776.3410 | 1 Fitchburg St, Somerville | Thurs-Sat noon–5 pm | July 9-August 15: "BIG" | Reception July 9: 6-8 pm

CAMBRIDGE ARTS COUNCIL | CAC Gallery | 617.349.4380 | | 57 Inman St, Cambridge | Mon-Wed, Fri 8:30 am–5 pm; Thurs 8:30 am–8 pm | Through July 15: Michael Oatman: "You Are Here"

CAMBRIDGE MULTICULTURAL ARTS CENTER | 617.577.1400 | 41 Second St, Cambridge| Mon-Fri: 10 am-6 pm | Through July 31: Roy DiTosti: "The North End Album" | Through August 3: Chung Chak: "The Boxes"

GALLERY 263 | 781.393.0000 | 263 Pearl St, Cambridge | Fri-Sat 12:30-6:30 pm or by appointment | Through July 3: "Project Focus: Common Threads"

SACRAMENTO STREET GALLERY | 617.349.6287 | 20 Sacramento St, Cambridge | Mon-Fri 10 am–5 pm | Through July 17: Robert Gardner: "Reflections"

ZUZU | 617.864.3278 | 474 Mass Ave, Cambridge | Call for hours | July 5-31: Kelly Davidson: "Rock 'n' Roll Parents" | Reception July 6: 10 pm-1 am

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER | 617.566.5715 | 86 Monmouth St, Brookline | Mon-Fri 9 am–4:30 pm | Through July 17: John Martino: "Shots Abroad" | Through August 14: Pat Coeters: "Fleeting Moments"

MUSEUMS

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am–5 pm | Admission $12; $8 students, seniors, ages 6-12; free for ages under 6 | Through Sept 7: "The Old, Weird America: Folk Themes in Contemporary Art" | "Power Structures" | Through Sept 30: "Face-to-Face: Portraits from the Permanent Collection" | Ongoing: "American Vernacular" | "Pixnit: Folie que la nouveauté, 2008"

— **Sculpture Park** | Open daily dawn-dusk | Recent additions include "Crude," "Trojan Piggybank," "Rooster Rings," "Nam June Paik: Requiem for the 20th Century," "Putto 4 over 4"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am–5 pm; Thurs-Fri 10 am–9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through July 12: "Portrait of a Museum" | Eileen Quinlan: "Momentum 13" | Through August 16: Shepard Fairey: "Supply and Demand" | Through Oct 18: "Acting Out: Social Experiments in Video"

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am–5 pm | Admission $15; $11 students; $5 ages 6-16; free for ages five and under | Through Sept 7: Simon Starling: "The Nanjing Particles" | Matt Bua: "CRIBS" | Through Oct 31: Simon Starling: "The Nanjing Particles" | Anselm Kiefer | Through Jan 31: George Cochrane: "Long Time Gone" | Through Feb 28: "These Days: Elegies for Modern Times" | Through March 31: Guy Ben-Ner | Through April 15: "This is Killing Me" | Long-term Exhibits: Fransje Killaars: "Installation: Figures, Colors First" | Sol LeWitt: "A Wall Drawing Retrospective" | Ongoing: Christina Kubisch: "Clocktower Project" | Bruce Odland and Sam Auinger: "Harmonic Bridge" | Natalie Jeremijenko: "Tree Logic" | Don Crummer: "Primary Separation"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am–4:45 pm; Wed-Fri 10 am–9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Through July 12: "Gentlemen of Suzhou" | "Paper Telephone" | Through August 16: "Titian, Tintoretto, Veronese: Rivals in Renaissance Venice" | Through August 30: Mad on Color: Paintings of Nineteenth-Century Venice" | Through Sept 7: "Celebrating Kyoto: Modern Arts from Boston's Sister City" | Sept 22: "Preserving History, Making History: The Museum of Fine Arts, Boston" | Through Nov 2: "Viva Mexico! Edward Weston and His Contemporaries" | "Vida y Drama: Modern Mexican Prints" | Through Nov 8: "Showa Sophistication: Japan in the 1930s" | Through Dec 31: "RSVP: Jim Lambie" | Through Feb 21: "Contemporary Outlook: Seeing Songs"

NORMAN ROCKWELL MUSEUM | 413.298.4100 | 9 Glendale Rd, Stockbridge | Mon-Fri 10 am–4 pm; Sat-Sun 10 am–5 pm | Admission $15; $10 students with ID; $13.50 seniors; free for ages 18 and under when accompanied by an adult | Rockwell's studio and the world's largest collection of his paintings | Ongoing: "The Art of Norman Rockwell" | "Norman Rockwell's 323 Saturday Evening Post Covers"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am–5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Through Sept 7: "The Golden Age of Dutch Seascapes" | Through Oct 4: Joni Sternbach: "SurfLand" | Through Jan 1: "Perfect Imbalance: Exploring Chinese Aesthetics" | Through April 1: "ReVisions: Indian Artists Engaging Traditions" | Through May 1: "Trash Menagerie" | Through Dec 31, 2010: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" | Ongoing: "All of My Life: Contemporary Works by Native American Artists" | "Auspicious Wishes and Natural Beauty in Korean Art" | "Of Gods and Mortals: Traditional Art from India" | "Yin Yu Tang: Huang family ancestral home"

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY | 617.496.1027 | 11 Divinity Ave, Cambridge | Mon-Sun 9 am–5 pm | $9; $7 students, seniors; $6 ages 18 and under; free for ages 3 and under; free Sun 9 am-noon; Wed 3-5 pm | Through Sept 8: Guy Tillim: "Avenue Patrice Lumumba" | Through Jan 30: "Digging Veritas: The Archæology and History of the Indian College and Student Life at Colonial Harvard" | Through April 30, 2010: "Masked Festivals of Canton Bo, Southwest Ivory Coast" | Through Dec 31, 2010: "Storied Walls: Murals of the Americas" | Ongoing: "Wiyohpiyata: Lakota Images of the Contested West" | "Encounters with the Americas" | "Day of the Dead" | "Change & Community: Hall of the North American Indian" | "Pacific Islands Hall"

WADSWORTH ATHENEUM | 860.278.2670 | 600 Main St, Hartford, CT | Wed-Fri 11 am–5 pm; Sat-Sun 10 am–5 pm | Admission $10; $8 seniors; $5 students; free for ages 12 and under; $5 first Thurs after 5 pm | Through July 5: "Lincoln: Man, Myth, and Memory" | Though July 12: "The Ballets Russes: Celebrating the Centennial" | Through August 2: "The Ballets Russes and Western Couture" | Through Oct 18: "Faith and Fortune: Five Centuries of European Masterworks"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am–5 pm; Sat 10 am–5 pm; third Thurs 11 am–8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am-noon | Through Oct 18: "Printmaking Methods: Relief" | Through Sept 20: Nathan Hale and Major André: "Spies Like Us!" | David John Attyah and S.A. Rachman: "Wall at WAM: Actions Speak, THINK AGAIN" | Through Oct 11: Rona Pondick: "The Metamorphosis of an Object"

SCHOOLS & UNIVERSITIES

HARVARD UNIVERSITY | 617.495.8676 | Cambridge | Mon-Fri 9 am–7 pm; Sat 2-5 pm; Sun 3-5 pm |

— **Arnold Arboretum of Harvard University** | 617.524.1718 | 125 Arborway, Jamaica Plain | Call for hours | More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted | Through July 26: Linda Murray: "Root Works: Works on Paper"

— **Harvard Art Museum** | 617.495.9400 | 485 Broadway | Mon-Sat 10 am–5 pm; Sun 1-5 pm | Through August 2: "Sacred Sites: 19th-Century Photographs of Jerusalem" | Through August 30: "19th-Century French Portrait Drawings" | Ongoing: "Re-View" [overview of works from the Museum as well as the Busch-Reisinger and Fogg Art Museums, currently closed for renovations]

— **Harvard Museum of Natural History** | 617.495.3045 | Oxford + Everett Sts | Daily 9 am–5 pm | Admission $9; $7 seniors; $6 students; free for ages 3 and under; free for Massachusetts residents Sun 9 am–noon + Wed 3-5 pm | Through September 6: "The Language of Color" | Ongoing: The Glass Flowers | Dodos, Trilobites, and Meteorites | Arthropods: Creatures That Rule | Climate Change: Our Global Experiment | Evolution

— **Houghton Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 9 am–5 pm; Sat 9 am–1 pm | Through August 1: José García Villa: "The Poet Doveglion" | Through August 8: "Ever Westward: Sir Arthur Conan Doyle and American Culture" | Through August 21: "This Great Voice that Shakes the World: Tennyson's Idylls of the King"

— **Pusey Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 10 am–4 pm | Through August 28: "Diaghilev's Ballets Russes, 1909–1929: Twenty Years that Changed the World of Art"

— **Schlesinger Library** | 617.495.8647 | 10 Garden St | Mon-Tues + Fri 9:30 am–5 pm; Wed-Thurs 9:30 am-10 pm; Sat 10 am–4 pm | Through October 2: "Women of Spirit: Religion, Voice, and Social Justice"

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge

— **Center for Theoretical Physics** | 617.253.4852 | Building 6, Room 304 [third floor], 84 Mass Ave | Mon-Fri 8 am–6 pm | Through Oct 31: Cary Wolinsky: "Photographs from the Sandhouse Series and Threads Project"

— **List Visual Arts Center** | 617.253.4680 | 20 Ames St, Building E15 | Tues-Thurs + Sat-Sun noon–6 pm; Fri noon–8 pm | Through July 12: "From the Collection: Duncan Campbell's 'Bernadette' " | Matthew Day Jackson: "The Immeasurable Distance"

— **Mark Epstein Innovation Gallery** | 617.253.4444 | 265 Mass Ave | Mon-Fri 9:30 am–5 pm | Through Sept 13: Shada/Jahn: "Hollowed" | J. Meejin Yoon: "Low Rez/Hi Fi" | "Connections" | Ongoing: "MIT and the Sea: Pioneers in Ocean Exploration" | "Klein Side Scan Sonar: A World Leader in Ocean Engineering"

— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am–5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | "Evolving Darwin's Gaze" | Through Sept 27: "Félix Candela: Builder, Engineer, Structural Artist" | Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "Gestural Engineering: The Sculpture of Arthur Ganson" | "Flashes of Inspiration: The Work of Harold Edgerton" | "Learning Lab: The Cell"

— **Wolk Gallery** | 617.253.7334 | Room 7-338, 77 Mass Ave | Mon-Fri 9 am–5 pm | Sept 15: "The Cities of Angkor"

MONTSERRAT COLLEGE OF ART GALLERY | 978.922.8222 | 23 Essex St, Beverly | Mon-Wed + Fri 10 am–5 pm; Thurs 10 am–8 pm; Sat noon–5 pm | Through July 24: "Salt of the Earth: New Art Collective 2009"

NEW ENGLAND INSTITUTE OF ART | 617.739.1700 | 10 Brookline Place West, Brookline | Mon-Thurs 8:30 am–8 pm; Fri 8:30 am–5 pm; Sat 9 am–3 pm | Through July 20: Stefanie Klavens: "Celluloid Dreams: America's Vanishing Movie Palaces & Drive-In Theatres"

NEW ENGLAND SCHOOL OF PHOTOGRAPHY | Gallery One | 617.437.1868 | 537 Comm Ave, Boston | Mon-Fri 9 am–5 pm | Through August 31: NESOP Graduation Show

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am–5 pm | Admission $8; $5 seniors; $3 students, ages 5-18 | Though August 23: Carl Ostendarp: "Pulled Up" | Ongoing: Paul Morrison: "Exine" | "Subject to Change: Art and Design from the Twentieth Century" | Jonathan Bonner: Site-Specific Installation | "A Grand Gallery: European Paintings from the Permanent Collection" | "Rethinking the Romans: New Views of Ancient Sculpture" | "The birds and the bees and the flowers and the trees: Flora and Fauna in Ceramic Design and Decoration" | "The Japanese Tradition in Studio Pottery"

TUFTS UNIVERSITY | Art Gallery | 617.627.3518 | 40R Talbot Ave, Medford | Tues-Wed + Fri-Sun 11 am–5 pm; Thurs 11 am–8 pm | Through July 19: "Pittsfield Art Show Invitational" | Through August 2: Sixth Annual Juried Summer Exhibition | "An Artist's Sense of Place: The Watercolors of Gertrude Beals Bourne"

WELLESLEY COLLEGE | Davis Museum and Cultural Center | 781.283.2051 | 106 Central St, Wellesley | Mon-Fri 8:15 am–7 pm; Sat-Sun noon–5 pm | Ongoing: Kiki Smith: "The Artist-As-Curator" | "American Art" | "Stories, Ideals, Beliefs" | "Perceiving Space in Art"

MORE PLAY BY PLAY AT THEPHOENIX.COM

_COMPILED BY JEFFREY GANTZ

Play by Play

OPENING

CANDIDE | Leonard Bernstein's 1956 "comic operetta" based on the Voltaire novella comes to the Berkshires, complete with the famous Overture, the "Glitter and Be Gay" coloratura aria for Cunégonde, and, of course, "Make Our Garden Grow." The original libretto was by Lillian Hellman, but it's since been replaced by a book by Hugh Wheeler; Richard Wilbur, Dorothy Parker, Stephen Sondheim, and Bernstein himself contributed to the text. | Berkshire Theatre Festival Unicorn Theatre, Main St, Stockbridge | 413.298.5576 | July 7–August 15 | Curtain 8 pm Mon-Tues | 7 pm Wed | 2 pm Thurs | 8 pm Fri | 10 am + 8 pm Sat | $19.28-$68

THE COMPLETE WORKS OF SHAKESPEARE (ABRIDGED) | The Publick Theatre has suspended its 2009 outdoor summer season pending an inspection and likely repairs to the lighting and sound systems, but that doesn't mean the theater will be dark: Orfeo Group will be staging, before dark (so no lighting necessary), this audience favorite by Adam Long, Daniel Singer, and Jess Singer, everything you need to know about the Bard in a single evening, with all the boring parts left out, and at a "Ridiculously Reduced Price." One of the usual Publick suspects, Steve Barkhimer, directs; Daniel Berger-Jones, Gabriel Kuttner, and Risher Reddick make up the cast. Oh, and there'll be grills available in case you want to come early and barbecue. | Publick Theatre, Christian Herter Park, 1175A Soldiers Field Rd, Brighton | 617.747.4460 | July 9–August 2 | Curtain 6:45 pm Thurs-Sun | $15; Thurs free to all; Fri free with student ID

KNICKERBOCKER | Williamstown Theatre Festival artistic director Nicholas Martin opens the 2009 Nikos Stage season with the world premiere of this play by Jonathan Marc Sherman in which Jerry grows increasingly anxious as the birth date of his son approaches and he wonders whether he's ready to be a parent. Not sure where that title comes into it. | Williamstown Theatre Festival Nikos Stage, 1000 Main St, Rte 2, Williamstown | 413.597.3400 | July 8-19 | Curtain 8 pm Tues-Wed | 3 + 8 pm Thurs | 8 pm Fri | 4 + 8:30 pm Sat | 2 pm Sun | $35-$37

THE LAST OF THE RED HOT LOVERS | Gloucester Stage continues its season with this 1969 Neil Simon comedy. Gloucester artistic associate David Zoffoli directs and stars as the middle-aged and married Barney, who's hoping to join the sexual revolution; ART stalwart Karen MacDonald plays the three women he tries, and fails, to seduce. | Gloucester Stage Company, 267 East Main St, Gloucester | 978.281.4433 | July 2-19 | Curtain 8 pm Wed-Fri [7:30 pm July 3, with fireworks] | 3 + 8 pm Sat [July 11, 18] | 4 pm Sun | $32-$37

THE LOMAN FAMILY PICNIC | Harvard-Radcliffe Summer Theatre opens its 2009 season with Pulitzer Prize winner (for *Dinner with Friends*) Donald Margulies's uncharacteristically off-beat 1989 work, a likable tragicomedy set in 1965 Brooklyn and merging Margulies's own history with that of the family in Arthur Miller's iconic *Death of a Salesman*. The youngest member of the dysfunctional clan on which Margulies focuses is writing a musical version of Miller's play called *Willy!*, and when things get too painful, the family are thrust into singing, hoofing scenes from this imagined work. Olivia Benowitz directs. | Loeb Drama Center Experimental Theatre, 64 Brattle St, Cambridge | 617.496.2222 | July 9-18 | Curtain 7:30 pm Wed-Fri | 2:30 + 7:30 pm Sat | 7:30 pm Sun | $10; $8 students, seniors, Harvard ID

OTHELLO | Like its *Hamlet*, this is a Shakespeare & Company "encore presentation," from last August, with John Douglas Thompson as Othello, Michael Hammond as Iago, and Merritt Janson as Desdemona, all from the 2008 production, and Tony Simotes again directing. Cuckoldry, real or imagined, is a potent thing in the very masculine world of this *Othello*, and it strands Janson's Desdemona as an island of innocence. And though the actors' tongues race as swiftly as the production does, you hear every word, and the imagery sticks deep. | Shakespeare & Company, Founders Theatre, 70 Kemble St., Lenox | 413.637.3353 | July 3–September 6 | Curtain times vary | $16-$60

THE RAT PACK RETURNS IN THE TRIBUTE TO FRANK, SAMMY, JOEY, AND DEAN | Stoneham Theatre first staged this Las Vegas import in 2006; now it's back, produced by Buddy Hackett's son, Sandy Hackett, with some material by the late Joey Bishop. You get actors standing in for Frank Sinatra, Sammy Davis Jr., Bishop, and Dean Martin, a 12-piece band, and numbers including "Fly Me to the Moon," "That's Amore," and, of course, "Volare." | Stoneham Theatre, 395 Main St, Stoneham | 781.279.2200 | July 9-26 | Curtain 7:30 pm Tues-Thurs | 8 pm Fri | 4 + 8 pm Sat | 2 + 6 pm [evening July 12] Sun | $48; $44 seniors

SHH! | Naming itself after a theater built in Boston in 1792, when the stage was frowned upon, New Exhibition Room offers as its first project this "world premiere exploring the role of censorship in a free society in all its contradictory, offensive, cheeky, and constitutionally questionable gore . . . er, glory." The production, we're advised "will likely contain nudity, violence, and adult language and content." | Boston Playwrights' Theatre, 949 Comm Ave, Boston | www.brownpapertickets.com/event/69085 | July 9-25 | Curtain 8 pm Thurs-Sat | Free

SIX | Cape Cod Theatre Project opens its season of four staged readings with Zohar Tirosh's play about a couple whose "jet-lagged, sun-drenched, six-day journey to Israel collides with family, politics and the Six-Day War." Ian Morgan directs; Ronald Guttman, Gil Bar-Sela, Kate Skinner, Shelly Sussler, Annie Purcell, and Darren Goldstein make up the cast. | Falmouth Academy, 7 Highfield Drive, Falmouth | 508.457.4242 | July 9-11 | Curtain 8 pm Thurs-Sat | $20; $10 students

THE WEDDING ON THE EIFFEL TOWER AND JACK, OR THE SUBMISSION AND HUMULUS THE MUTE | Apollinaire Theatre Company delves into the surreal with this trio of plays by, respectively, Jean Cocteau, Eugène Ionesco, and Jean Anouilh. The cast includes Margaret Ann Brady (SpeakEasy Stage Company, Cold Dust Orphans, Theatre Offensive). Performances on Friday and Sunday will be in Spanish; call the phone number below if rain is forecast. | Mary O'Malley Park, Commandant's Way, on the Chelsea Waterfront [Admiral's Hill] | 617.887.2336 | July 8-25 | Curtain 7:30 pm Wed-Sun | Free

NOW PLAYING

THE BALD SOPRANO | Wellfleet Harbor Actors Theater's 25th-anniversary season continues with Eugène Ionesco's first play, a story of the Smiths and the Martins and the Smiths' maid, Mary, and Mary's lover, who's the local fire chief, and the fun evening they spend shouting non-sequiturs to each other. It all culminates in a chorus of "It's not here! It's over there!" Brendan Hughes directs and plays the fire chief; Brenda Withers, Jonathan Fielding, Amanda Collins, Lewis D. Wheeler, and Dakota Shepard round out the "over there" cast. | Wellfleet Harbor Actors Theater, Harbor Stage, 1 Kendrick Ave [next to town pier], Wellfleet | 508.349.WHAT | Through July 12 | Curtain 7:30 pm Wed-Sun | $29; $16 student rush

CAROUSEL | Julianne Boyd directs Rodgers & Hammerstein's classic 1945 musical about carnival roustabout Billy Bigelow, who finds a wife in millworker Julie Jordan but not happiness. With Aaron Ramey as Billy and Patricia Noonan as Julie, plus "June Is Bustin' Out All Over," "If I Loved You," "My Boy Bill/My Little Girl," and "You'll Never Walk Alone." | Barrington Stage Company, 30 Union St, Pittsfield | 413.236.8888 | Through July 11 | Curtain 7 pm Tues | 2 + 7 pm Wed | 8 pm Thurs | 2+ 8 pm Fri | 8 pm Sat | 5 pm Sun | $42-$50

CHILDREN | The Williamstown Theatre Festival opens its Mainstage season with A.R. Gurney's Fourth-of-July-set play about three adult (but also adolescent) children whose widowed mother is about to remarry — which means that they'll inherit the family house. Tony nominee (for *Loot*) John Tillinger directs; the cast includes Mary Bacon, Katie Finneran, Judith Light, and James Waterston. | Williamstown Theatre Festival Mainstage, 1000 Main St, Rte 2, Williamstown | 413.597.3400 | Through July 12 | Curtain 8 pm Tues-Wed | 3 + 8 pm Thurs | 8 pm Fri | 4 + 8:30 pm Sat | 2 pm Sun | $45-$59

DIVIDING THE ESTATE | Well, that's the question in the late Horton Foote's Tony-nominated play, whose production has moved to Hartford Stage after getting closed down on Broadway in January. Texas matriarch Stella Gordon wants to keep the 100-year-old family estate intact, even though its time seems to have passed. Her three children are more interested in the title activity. The production is directed by Hartford artistic director Michael Wilson (which is partly why it wound up in Hartford), and it's pitch-perfect; the performances marry sweetness to satire, with Hallie Foote's Tony-nominated turn as Mary Jo the most daringly broad. | Hartford Stage, 50 Church St, Hartford | 860.527.5151 | Through July 5 | 2 pm Sun | $23-$68

THE EINSTEIN PROJECT | This work by Paul D'Andrea and Jon Klein was presented in BTF's Unicorn Theatre in 2000; now it's being brought to the Main Stage, with Eric Hill again directing and Tommy Schrider back in the title role of a scientist whose understanding of relativity doesn't seem to give him a leg up on relationships. With Miranda Hope Shea as his son, Edward, and James Barry as Werner Heisenberg. | Berkshire Theatre Festival Main Stage, Main St, Stockbridge | 413.298.5576 | Through July 18 | Curtain 8 pm Mon-Tues | 7 pm Wed | 2 + 8 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | $46-$68

HAMLET | Shakespeare & Company reprises its 2006 production, a family affair, with Jason Asprey as Hamlet, S&C artistic director Tina Packer as Gertrude, her son, Jason Asprey, as Hamlet, and her husband, Dennis Krausnick, as — no, not Claudius, that would be a bit much — Polonius. Nigel Gore is back as Claudius, and Eleanor Holdridge again directs this dark, muscular production, in which the jarring metallic sounds that signify Hamlet's synaptic twitching also suggest the clanging shut of doors in the prison that is Denmark. This is a clear, compelling, if hardly transcendent reading, with a few twists that work, like Hamlet's passing out scripts of *The Mousetrap* to Gertrude and Claudius and having them play it like an amateur theatrical. With Elizabeth Raetz as Ophelia. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 | Through August 28 | Curtain times vary | $16-$60

MUCH ADO ABOUT NOTHING | Without Shakespeare's romantic comedy about the bickering Beatrice and Benedick, would we have Sonny and Cher, or Sam and Diane? Whatever, theater companies love it, and this month it makes its way to the Cape. | Cotuit Center for the Arts, 4404 Falmouth Rd, Cotuit | 508.428.0669 | Through July 19 | Curtain 8 pm Thurs-Sat [no July 4] | 4 pm Sun | $20; $18 seniors; $10 students

NOISES OFF | Wellfleet Harbor Actors Theater mounts Michael Frayn's 1982 farce about a hapless provincial theater company trying to stage a door-slamming sex comedy called *Nothing On*. There's chaos on stage and intrigue backstage, and in the second of the three acts, we get to see the goings-on as if we *were* backstage. John Hancock directs; some lovely who probably won't be Nicolette Sheridan will be running about in her undies. | Wellfleet Harbor Actors Theater, Julie Harris Stage, 2357 Rte 6, Wellfleet | 508.349.WHAT | Through August 1 | Curtain 8 pm Tues-Sun | $25-$32

PINTER'S MIRROR | Shakespeare & Company offers Elizabeth and Malcolm Ingram in three one-act plays, *A Slight Ache* (1961), *Family Voices* (1980), and *Victoria Station* (1982). | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St., Lenox | 413.637.3353 | Through August 2 | Curtain various times | $16-$34; $11-$29 students, seniors

STONES IN HIS POCKETS | Sean Dillon and Seton Brown star in Marie Jones's 1998 comedy about two men in County Kerry who get jobs as extras for the shooting of a Hollywood film that's looking to perpetuate the usual Hollywood stereotypes about Ireland. In the course of the play, our heroes portray all 15 characters, who include the film's snooty British director and its prima donna American star. Kennedy Center Gold Medallion recipient Steve Reynolds directs. | Cape Rep Theatre, 1772 Main St, Brewster | 508.896.1888 | Through July 25 | Curtain 7:30 pm Tues-Sat [no July 4] | $22

INDEFINITELY

BLUE MAN GROUP | The Drama Desk Award–winning trio of cobalt-painted bald pates begin their delightful and deafening evening of anti-performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. | Charles Playhouse, 74 Warrenton St., Boston | 617.931.ARTS | Indefinitely | Curtain 8 pm Tues-Thurs | 7 pm Fri | 2 + 5 + 8 pm Sat | 4 + 7 pm Sun | $48-$62

SHEAR MADNESS | The dramatis personae of the audience-participation whodunit continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. | Charles Playhouse Stage II, 74 Warrenton St, Boston | 617.426.5225 | Indefinitely | Curtain 8 pm Tues-Fri | 6 + 9 pm Sat | 3 + 7 pm Sun | $42

Jobs: The Economy — TRIBUNE GLOBAL .COM — Google Cash Club

Jobs: Is Working Online At Home Solving the Job Crisis?

AS SEEN ON: abc AOL CNN MSNBC USA TODAY

Many sites showcase people making as much as $300 a day working online from home on their computer.

Can you really make money without leaving your house? Shelly Sanders sure thinks so! Shelly, a 25 year old mother from Chicago is thriving in the worst economic times since the Great Depression.

"I get paid about $25 for every link I post on Google and I get paid every week... I make around $5500 a month right now"

Shelly's story is a very familiar one in these tough times. She lost her job as an admin assistant for a cleaning company and a few days later her husband was laid off from his job as part of cutbacks due to the bad economy.

"We knew we had to do something, so we put our heads together and started trying online job opportunities." Shelly and her husband Steve wound up getting caught up in a few quick rich business opportunities that were nothing more than pyramid schemes before finding something that really worked.

"I realized the best thing to do is instead of hoping that a company that you are looking at is going last, why not go with a big, reputable company. After looking at several different companies, I picked the safest bet... Google."

Online giant Google is a publicly traded company and is worth an estimated $100 Billion (with a b). The company has pioneered online search and has changed the way we use the Internet.

In a matter of weeks Shelly and Steve had a steady stream of income coming in via checks that were delivered to their home. They happened upon a system called "Google Cash Club" that taught them how to make money posting links online.

> Google Cash Club is a free course that can teach anyone, regardless of computer skill level to start making money online. It's available for free at Google Cash Club. FREE PROGRAM AVAILABLE AT TRIBUNEGLOBAL.COM

"We were doing pretty good and then we discovered the real trick to making money. We found the easy to follow approach of "Google Cash Club" really showed us how to leverage our time to make money. We learned many extra tricks to do Google & Social websites together and instead of making a couple of hundred bucks here and there we started making thousands."

FULL STORY AT TRIBUNEGLOBAL.COM

Shelly Sanders lost her "boring" job as an account rep for a manufacturing company a few months ago. She now makes $5500+ a month by just submitting small texts and ads online on Google. Read her story to learn how she did it and how you can do the same.

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Step 3:
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July 17 5pm-10pm; rain date: 7/18
July 18 11am-6pm, rain date: 7/19

THE BOSTON PHOENIX

The festival features 20 musical acts. On 7/17, don't miss **Magic Magic** and **Jenny Dee & the Deelinquents.** On 7/18: **Dirty Truckers, Group Saloum** & many more; plus: dance, a futuristic parade, food vendors, 100 crafts vendors and robots. See full lineup at...

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Film

IN A DREAM screens this week at the MFA.

Unless otherwise noted, all film listings this week are for Friday July 3 through Thursday July 9. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at www.thephoenix.com.

BOSTON

BOSTON COMMON
175 Tremont St | 617.423.3499
ICE AGE: DAWN OF THE DINOSAURS | 10:05 am, 10:45 am, 12:30, 1:15, 3, 3:45, 5:30, 6:15, 8, 10:30 [no Sat] | Mon-Thurs: 8:35, 10:50
ICE AGE: DAWN OF THE DINOSAURS 3-D | 11:30 am, 2, 4:30, 7, 9:30 | Fri: midnight
PUBLIC ENEMIES | 10 am, 11 am, 12:05, 1, 2:15, 3:15, 4:15, 5:30, 6:30, 7:30, 8:45 | Fri: midnight | Fri, Sun: 9:45, 10:45 | Sat: 9:30
AWAY WE GO | 10:35 am, 1:05, 3:35, 5:55, 8:15, 10:40 [no Sat]
THE HANGOVER | 10:40 am, 11:40 am, 1:10, 2:10, 3:40, 4:40, 6:10, 7:10, 8:40, 9:40 | Fri: 12:10 am | Fri-Sat: 11:10 | Sun-Thurs: 11
MY SISTER'S KEEPER | 11:15 am, 1:50, 4:25, 7:05, 9:50 [no Sat] | Fri: 12:15 am | Sat: 9:45
THE PROPOSAL | 10:10 am, 11:25 am, 12:35, 2:05, 4:35, 7:05, 9:35 | Fri: 12:05 am
STAR TREK | 10 am, 4:20 | Fri: 11:15 | Sun-Thurs: 10:55
THE TAKING OF PELHAM 1 2 3 | 1:20, 6:20 | Fri: 11:20
TRANSFORMERS: REVENGE OF THE FALLEN | 10:05 am, 10:45 am, 12:15, 12:45, 1:30, 2:15, 3, 3:45, 5, 5:45, 6:30, 7:15, 7:45, 8:30, 9:15, 10 [no Sat], 10:45 [no Sat] | Fri: 11:55 | Sat: 9:45
UP 3-D | 10:10 am, 12:40, 3:10, 5:40, 8:10, 10:35 [no Sat]
WHATEVER WORKS | 10:15 am, 12:35, 2:50, 5:05, 7:20, 9:35 | Fri: 11:50
YEAR ONE | 10:55 am, 3:50, 8:55
BRÜNO | Thurs: midnight

FENWAY
201 Brookline Ave | 617.424.6266
ICE AGE: DAWN OF THE DINOSAURS | 11:30 am, 2, 4:35, 7:35, 10:30
ICE AGE: DAWN OF THE DINOSAURS 3-D | 11 am, 1:30, 4:05, 7:05, 9:40 | Fri-Sat: 12:05 am
PUBLIC ENEMIES | noon, 12:40, 3:25, 3:55, 6:55, 7:25, 10:10, 10:40
THE HANGOVER | 12:10, 4:30, 7:40, 10:35
MY SISTER'S KEEPER | 12:05, 3:30, 6:50, 9:45 | Fri-Sat: 12:20 am
THE PROPOSAL | 12:15, 3:40, 7, 9:55 | Fri-Sat: 12:30 am
THE TAKING OF PELHAM 1 2 3 | 3:15, 10:20
TRANSFORMERS: REVENGE OF THE FALLEN | 11:40 am, 12:20, 12:50, 1:20, 3:45, 4:15, 4:45, 6:45, 7:15, 7:45, 8:15, 10:50 | Fri-Sat: 11:30, 12:15 am
UP | 11:10 am, 1:40, 4:20, 7:20, 9:50
YEAR ONE | 12:35, 4:10, 7:30, 10:15
FOREVER PLAID | Thurs: 8

MUSEUM OF SCIENCE
Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-11 and seniors; Tues-Wed 7 pm or later, $5, $3 for ages 3-11 and seniors
Please call for times
AMAZON
DEEP SEA
MYSTIC INDIA
ROVING MARS

NEW ENGLAND AQUARIUM
Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
THE DARK KNIGHT
DOLPHINS & WHALES 3-D
STAR TREK
U2 3-D
UNDER THE SEA 3-D
VAN GOGH: BRUSH WITH GENIUS
WILD OCEAN 3-D

BROOKLINE

CHESTNUT HILL
Rte 9 and Hammond St | 617.277.2500
ICE AGE: DAWN OF THE DINOSAURS | 10:30 am, 12:50, 3:20, 5:50, 8:15 | Fri-Sat: 10:40
THE HANGOVER | 11:30 am, 2, 4:40, 7:30 | Fri-Sat: 11:10
THE PROPOSAL | 11:15 am, 1:40, 4:15, 7:10 | Fri-Sat: 9:40
TRANSFORMERS: REVENGE OF THE FALLEN | 10 am, 1:15, 4:30, 7:45 | Fri-Sat: 11
UP | 10:45 am, 1:30, 4, 7 | Fri-Sat: 9:30

COOLIDGE CORNER
290 Harvard St | 617.734.2500
AWAY WE GO | Fri-Sat, Tues-Wed: 12:45, 2:55, 5:10, 7:25, 9:40 [no Sat] | Mon, Thurs: 12:35, 2:45, 5, 10:15
FOOD, INC. | 4:45, 7 [no Mon] | Fri-Sun: 12:15, 2:30 | Fri, Sun, Tues-Thurs: 9:15
VALENTINO: THE LAST EMPEROR | 2:35, 5, 7:10 [no Mon], 9:20 [no Sat] | Sat-Sun: 12:25
WHATEVER WORKS | 1, 3:15, 5:30, 7:45, 10 [no Sat]
THE TAMING OF THE SHREW | Mon: 7
THROW DOWN YOUR HEART | Thurs: 7

CAMBRIDGE

BRATTLE
40 Brattle St, Harvard Square | 617.876.6837
EASY RIDER | 1:30 [Sat-Sun], 3:30, 5:30, 7:30, 9:30 [no Sat]

FRESH POND
168 Alewife Brook Parkway | 617.661.2900
ICE AGE: DAWN OF THE DINOSAURS | noon, 12:45, 1:15, 2:15, 3, 3:30, 4:30, 5:15, 5:45, 7:30, 8, 9:45, 10:10
NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN | 12:15, 2:40, 5:05
THE PROPOSAL | 1:20, 4, 7, 7:25, 9:35, 10:05
THE TAKING OF PELHAM 1 2 3 | 7:05, 9:50
TRANSFORMERS: REVENGE OF THE FALLEN | noon, 12:30, 1, 3:10, 3:40, 4:10, 6:30, 7, 8, 9:40
UP | noon, 12:30, 2:15, 2:50, 4:35, 5:10, 7:30, 9:50
YEAR ONE | 7:35, 10

HARVARD SQUARE
10 Church St | 617.864.4580
PUBLIC ENEMIES | Fri-Sun: 9:25 am, 10:30 am, 12:25, 1:30, 3:25, 4:30, 6:30, 7:40, 9:40, 10:50 | Mon-Thurs: noon, 1:20, 3, 4:20, 6, 7:20, 9:10, 10:30
THE HANGOVER | 10 | Fri-Sun: 11:50 am, 2:20, 4:50, 7:20 | Mon-Thurs: 12:10, 2:30, 5, 7:30, 10
MOON | Fri-Sun: 11:10 am, 1:40, 4:10, 7, 9:30 | Mon-Thurs: 2:10, 4:40, 7:10, 9:40
MY SISTER'S KEEPER | 9:50 | Fri-Sun: 10:40 am, 1:20, 4:20, 7:10 | Mon-Thurs: 1:30, 4:10, 7, 9:50
THE ROCKY HORROR PICTURE SHOW | Sat: midnight

KENDALL SQUARE
1 Kendall Square | 617.499.1996
THE GIRL FROM MONACO | 4:10, 7:05, 9:40 | Fri-Sun: 1, 1:15, 6:50
JERICHOW | 4:20, 7:15, 9:45 | Fri-Sun: 1:45
AWAY WE GO | 4:45, 7:30, 9:50 | Fri-Sun: 2:15
CHÉRI | 4:40, 7:20, 9:45 | Fri-Sun: 1:40
DEPARTURES | 3:45, 6:40, 9:35 | Fri-Sun: 12:45
FOOD, INC. | 4:30, 7:10, 9:30 | Fri-Sun: 1:30
THE STONING OF SORAYA M. | Mon-Thurs: 6:50
SUMMER HOURS | 4:05, 9:30
TETRO | 3:50, 6:45, 9:25 | Fri-Sun: 1:05
WHATEVER WORKS | 4, 7, 9:25 | Fri-Sun: 1:20

SUBURBS

ARLINGTON
Capitol, 204 Mass Ave | 781.648.4340
ANGELS & DEMONS | 2, 5, 8
THE BROTHERS BLOOM | 4:30, 7:30 | Fri-Sat: 9:50
THE HANGOVER | 2:45, 5:15, 7:45 | Fri-Sat: 10 | Mon: 1
MONSTERS VS. ALIENS | 1:10, 3:20
MY LIFE IN RUINS | 5:30, 7:40 | Fri-Sat: 9:45
NEW YORK | Fri-Sat: 9 | Fri-Sun: 3, 6 | Sat-Sun: noon
STAR TREK | 2, 4:40, 7:20 | Fri-Sat: 10
SUGAR | Mon-Thurs: 1:45, 4:15, 7:15
X-MEN ORIGINS: WOLVERINE | 2:10

DEDHAM
Community Theatre, 580 High St | 781.326.0409
AWAY WE GO | 12:30, 2:45, 5, 7:15 | Fri: 9:20
MY SISTER'S KEEPER | 12:15, 2:30, 4:45, 7 | Fri: 9

LEXINGTON
Flick, 1794 Mass Ave | 781.861.6161
Please call to confirm bookings and for times
AWAY WE GO
STAR TREK
SUMMER HOURS

MAYNARD
Fine Arts Theatre, 19-21 Summer St | 978.897.8100
ICE AGE: DAWN OF THE DINOSAURS | 1:15, 4:15, 7:15 | Fri-Sat: 9:10
THE PROPOSAL | 1, 4, 7 | Fri-Sat: 9:20
UP | 1:10, 4:10, 7:10 | Fri-Sat: 9:15

NEWBURYPORT
Screening Room, 82 State St | 978.462.3456
SUGAR | Fri-Sat: 6:15, 8:45 | Sat: 3:45 | Sun: 5 | Sun-Thurs: 7:30

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
PUBLIC ENEMIES | 1:50, 4:50, 7:50
AWAY WE GO | 1:50, 3:45, 6:10, 8:30
CHÉRI | 1:40, 4, 6:30, 8:40
MY SISTER'S KEEPER | 1:05, 3:40, 6:05, 8:35
SUMMER HOURS | 1:10, 3:35, 6:10, 8:30
UP | 1:20, 3:55, 6:20, 8:35

RANDOLPH
Showcase Cinema, Rte 139 | 781.963.5600
Please call for times
ICE AGE: DAWN OF THE DINOSAURS
ICE AGE: DAWN OF THE DINOSAURS 3-D
PUBLIC ENEMIES
THE HANGOVER
MY SISTER'S KEEPER
NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN
THE PROPOSAL
STAR TREK
THE TAKING OF PELHAM 1 2 3
TRANSFORMERS: REVENGE OF THE FALLEN
UP
UP 3-D
YEAR ONE

REVERE
Showcase Cinema, Rte 1 and Squire Rd | 781.286.1660
Please call for times
ICE AGE: DAWN OF THE DINOSAURS
ICE AGE: DAWN OF THE DINOSAURS 3-D
PUBLIC ENEMIES
THE HANGOVER
MY SISTER'S KEEPER
NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN
THE PROPOSAL
STAR TREK
THE TAKING OF PELHAM 1 2 3
TRANSFORMERS: REVENGE OF THE FALLEN
UP
UP 3-D
YEAR ONE

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
ICE AGE: DAWN OF THE DINOSAURS | 11:30 am, 1:45, 4:15 [no Thurs], 7 [no Thurs] | Fri-Sat: 9:20 | Thurs: 4, 6:15
PUBLIC ENEMIES | 12:30, 3:30, 6:45 | Fri-Sat: 9:40
THE PROPOSAL | noon, 2:30, 5, 7:30 | Fri-Sat: 9:50
TWO LIVES PLUS ONE | 11:45 am, 2, 4, 7:15 | Fri-Sat: 9:10

SOMERVILLE THEATRE
55 Davis Square | 617.625.5700
PUBLIC ENEMIES | 1:30, 3, 5, 6:15, 8:15, 9:30
THE HANGOVER | 2:45, 5:15, 7:45, 10
MY SISTER'S KEEPER | 2:15, 4:40, 7:20, 9:40
STAR TREK | 2, 4:45, 7:30, 10:15
VALENTINO, THE LAST EMPEROR | Sat-Sun: 4, 8

WALTHAM
Embassy Cinema, 16 Pine St | 781.893.2500
FOOD, INC. | Fri-Sun: 2:10, 4:40, 7:10, 9:30 | Mon-Thurs: 2:30, 5, 8:10
THE HANGOVER | Fri-Sun: 1:40, 4:20, 6:50, 9:20 | Mon-Thurs: 2:10, 4:50, 7:50
MOON | Fri-Sun: 1:50, 4:30, 7, 9:25 | Mon-Thurs: 2:20, 5, 8
THE TAKING OF PELHAM 1 2 3 | Fri-Sun: 1:30, 4:10, 6:40, 9:15 | Mon-Thurs: 2, 4:50, 7:40
TRANSFORMERS: REVENGE OF THE FALLEN | Fri-Sun: 2, 5:15, 8:30 | Mon-Thurs: 2:50, 7:30
WHATEVER WORKS | Fri-Sun: 2:20, 4:50, 7:20, 9:35 | Mon-Thurs: 2:40, 5:10, 8:20

FILM SPECIALS

BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
JAILHOUSE ROCK | Mon: 6
THE PALM BEACH STORY | Thurs: 2
TOOTSIE | Thurs: 6

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
WOMEN OF FAITH | Fri: 2 | Sun: 12:10 | Thurs: 2:30
MILTON GLASER: TO INFORM AND DELIGHT | Fri: 3:30 | Sun: 10:30 am | Thurs: 4
THREE MONKEYS | Fri: 5:30 | Sun: 3:40 | Thurs: 5:40
IN A DREAM | Fri: 8 | Sun: 2 | Thurs: 12:30
THE FIRST DAY OF THE REST OF YOUR LIFE | Thurs: 8

NORTH END BRANCH LIBRARY
25 Parmenter St, Boston | 617.227.8135 | Free admission
MY SISTER EILEEN | Wed: 5:30

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
IVANHOE | Tues: 2
THEY LIVE BY NIGHT | Thurs: 6

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TIM ERIKSEN & SHAPE NOTE SINGERS
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Film

CAPSULE REVIEWS

OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

⊕⊕⊕ **ANGELS & DEMONS | 2009** | In the wake of *The Da Vinci Code* (2006), Dan Brown's other Robert Langdon pulper gets the big-screen treatment, with Ron Howard again directing and Tom Hanks back as the Harvard symbology prof. An individual claiming to represent a 17th-century group of Calileo sympathizers called the Illuminati has stolen a canister of antimatter and going to use it to blow up St. Peter's at midnight. That's just the *coup de grâce*, however. The College of Cardinals is about to go into conclave to elect a new pope; the thief has kidnapped the top four candidates and is promising to execute them, one each hour beginning at 8 pm, at the "altars of science." So Langdon and attractive particle physicist Vittoria Vetra (Israeli actress Ayelet Zurer) must scour Rome to find those altars, prevent the executions, and discover where in the Vatican the deadly antimatter is concealed. Hanks has lost the hipster long hair and most of *Da Vinci Code*'s irritating lecture manner; he and Zurer bring intelligence, humor, and a touch of romance to their pairing. Throw in some fine veteran actors (Ewan McGregor, Pierfrancesco Favino, Stellan Skarsgård, Armin Mueller-Stahl) and a soundtrack that's Carl Orff on steroids and you have James Bond crossed with *The Robe*, a Baroque goodie that mostly justifies its extravagant conceits. | 138m | Arlington Capitol + suburbs

⊕⊖ **AWAY WE GO | 2009** | Dave Eggers and Vendela Vida had a baby last December, their second, and congratulations for that. But not for this self-righteous, pseudo-hip, cutesy-wootsy, cringe-inducing screed, for which they wrote the screenplay and which Sam Mendes, further marking his descent from *American Beauty*, directed. This is parenthood as narcissistic fetishism, as Burt (John Krasinski) and his pregnant girlfriend, Verona (Maya Rudolph), venture from their adorably funky trailer home to seek out the best place (spiritual as well as physical) to raise a child. They visit their oddball friends and relatives and check out their family lives and learn that there's no place like home — or words to that effect. Full of the kind of twee whimsy that sounds the death knell for American independent filmmaking (Mendes's English origins notwithstanding), *Away We Go* also steeps in an acrid undertone of misogyny — all the bad guys are females with the wrong attitude toward motherhood. | 97m | Boston Common + Kendall Square + Coolidge Corner + West Newton

B

⊕⊕⊖ **THE BROTHERS BLOOM | 2008** | Cute is the watchword for Rian Johnson's follow-up to the overpraised *Brick*. Cute as in an opening introduction with overwritten voice-over narration (Ricky Jay) featuring the two brothers as tykes in fedoras and shades pulling off a scam. Cute as in the two con men, Bloom (Adrien Brody) and Stephen (Mark Ruffalo), now adults and operating with a woman named Bang Bang (Rinko Kikuchi) who has a thing for explosives. Even if you're tempted to go with the montage of their latest mark, heiress Penelope Stamp (Rachel Weisz), as she shows her skill at the piano, the accordion, and a unicycle, you may balk at the watermelon camera. The way Stephen's storyboarded schemes parallel the filmmaking process and its questioning of reality and illusion shows worthy ambition, but is the naked steal from *The Sting* a cute allusion or mere plagiarism? Too much nudging and winking make this *Bloom* wilt. | 109m | Arlington Capitol

C

⊕⊕ **CHÉRI | 2009** | Once chic, French author Colette has fallen out of favor, perhaps because her acceptance of male dominance offends women's-libbers and her embrace of female carnality offends chauvinist men. Stephen Frears's adaptation of her 1920 novel won't revitalize her cachet; it has as much *esprit* as a diorama. In Belle Époque Paris, aging courtesan Léa (a simpering Michelle Pfeiffer) falls in love with Chéri (a cadaverous Rupert Friend), the son of Léa's friend and rival Charlotte (Kathy Bates) and a roué half her age. He's infantile and she's maternal, but their bliss is cut short when Chéri marries a younger woman with more money. Apart from the tone-deaf casting and a stuffy male narrator (definitely not Colette), Frears and screenwriter Christopher Hampton (not to mention Pfeiffer) fail to recapture the arch and melancholy tone of their *Dangerous Liaisons*. Only at the end do they touch on the real tragedy, which is not Léa growing older, but Chéri. | 92m | Kendall Square + West Newton + suburbs

D

⊕⊕⊕ **DEPARTURES (OKURIBITO) | 2008** | Yōjirō Takita's film won the Best Foreign Language Oscar this year, and for good reason. It has the look, the feel, and the subtitles of a foreign movie; yet it offers the comforting familiarity of American-style sentimentality and closure. And topical themes. Cellist Daigo Kobayashi (Masahiro Motoki) loses his job when his symphony orchestra is disbanded, so he agrees to work as an assistant to sad Mr. Sasaki (Tsutomu Yamazaki), an undertaker. The rituals may be moving and elegant, but those who perform them are ostracized, so Daigo keeps the job a secret from his wife. More tension arises from his resentment of the father who abandoned him as a child and whose role Mr. Sasaki fills. Takita unfolds his tale with the deliberation, detail, and delicacy of the burial ceremony itself, deftly intermixing sublimity and broad humor (sometimes in the same scene, as when they prepare the corpse of a beautiful woman). Only at the end does he resort to Hollywood corn for those who like their conclusions neat. | Japanese | 130m | Kendall Square

E

⊕⊕⊖ **EASY RIDER | 1969** | Dennis Hopper's flower-child American odyssey, starring himself as the jangling doper Billy and Peter Fonda, moody and inexpressive, as the hippie philosopher Captain America, was never much of a movie; the low-grade dialogue and heavy romantic repressiveness were fatuous even in its era. (If anything, its naiveté has grown more touching with the years.) But László Kovács's photography has a beautiful purity, the soundtrack is justly famous (what was the last time you heard "Don't Bogart That Joint" or "I Don't Mind"?), and Jack Nicholson, as the alcoholic lawyer the heroes pick up on their travels, has a hip finesse and a sardonic, self-amused charm that cut a bristling swath through the sleepy film. He's startling — a high-voltage mixture of W.C. Fields, John Barrymore, and Eddie Bracken — and pitched right on the edge of a fresh, contemporary brand of burlesque. | 94m | Brattle

F

THE FIRST DAY OF THE REST OF YOUR LIFE (LE PREMIER JOUR DU RESTE DE TA VIE) | 2008 | Peter Keough's review of the Boston French Film Festival is on page 24. | French | 108m | MFA: Thurs

⊕⊕⊕ **FOOD, INC. | 2008** | You are what you eat. And if you're like most Americans, you eat hamburgers made from cows who likely spent their lives crowded in fetid factory farms, ankle-deep in mud and excrement. And chickens artificially bred to grow so big, so fast, that the birds can barely support their own weight. And corn. Lots and lots of corn. Corn in ketchup and salad dressing and peanut butter and jelly and juice and cola and nearly every component of the fast-food "value meal" you just wolfed down at lunch. But as Robert Kenner shows in his excellent new documentary (which is as visually flashy as it is viscerally alarming), that "value" is illusory. The massively mechanized corporate production processes that stock the average supermarket with 47,000 brands of low-priced food are insidiously damaging our environment, our economy, our culture, and our health. And as such talking heads as Eric Schlosser (*Fast Food Nation*) and Michael Pollan (*The Omnivore's Dilemma*) explain, only we as citizens and consumers can change that. | 94m | Kendall Square + Coolidge Corner + Embassy

G

THE GIRL FROM MONACO (LA FILLE DE MONACO) | 2008 | Peg Aloi's review is on page 25. | French | 95m | Kendall Square

H

⊕⊕ **THE HANGOVER | 2009** | The increasingly tiresome trend of raunchy comedies about bad

male behavior finds nothing new to laugh about in Todd Phillips's retread of *Old School* (2003). Almost all the elements are familiar. We have four stereotypical friends who drive to Vegas for a bachelor party: the regular-guy groom, Doug (Justin Bartha); the would-be hipster, Phil (Bradley Cooper); the nerdy worry wart, Stu (Ed Helms); and the freaky loser and brother-in-law-to-be, Alan (Zach Galifianakis). In Vegas, they encounter the usual gags involving vomit, a naked man, a mystery baby, a trashed hotel room, a tiger, a guy Tasered in the nuts by a schoolgirl, and Mike Tyson. The gimmick: the next day the groom is gone, nobody can remember what happened, and they have to reconstruct everything. It's *Dude, Where's the Groom?* Oh, and don't forget that comic stand-by: the suffocating women back home who are the reason for the trip in the first place. | 105m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + Arlington Capitol + suburbs

I

ICE AGE: DAWN OF THE DINOSAURS | 2009 | Alicia Potter's review is on page 25. | 94m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + suburbs

IN A DREAM | 2008 | Gerald Peary's review is on page 25. | 80m | MFA: Fri + Sun + Thurs

IVANHOE | 1952 | Richard Thorpe directs this predictably Hollywood version of Walter Scott's melodrama, which pits Saxons against Normans in the Richard the Lionheart/Robin Hood era. Wilfred of Ivanhoe (Robert Taylor) has been disinherited by his father, Cedric (Finlay Currie), for his allegiance to the Norman king Richard (Norman Wooland) — but hearing that Richard, who's on his way back from the Crusades, is being held prisoner in Austria, Ivanhoe hopes to induce Prince John (Guy Rolfe) to raise the ransom. Fat chance. Meanwhile, there are Normans to battle, like the Templar (this film does not follow the Dan Brown party line) Brian de Bois-Guilbert (George Sanders) and Hugh de Bracy (Robert Douglas) and Reginald Front-de-Bœuf (Francis De Wolff), and the lovely Saxon lady Rowena (Joan Fontaine) to joust for — that is, when he's not being distracted by the even lovelier Jewess Rebecca (Elizabeth Taylor). Miklós Rózsa did the score. | 106m | South Boston Branch Library: Tues

J

⊕⊕ **JAILHOUSE ROCK | 1957** | The title sequence, with the King jumping around a jailhouse set while belting out his hit, may be the most exhilarating musical number in any of his films. Beyond that, this is a (very slight) cut above the usual Presley fare, as he plays a young convict in jail for manslaughter who learns to play the guitar and rises to stardom. | 96m | BPL: Mon

JERICHOW | 2008 | Brett Michel's review is on page 25. | German + Turkish | 93m | Kendall Square

M

⊕⊕⊕ **MILTON GLASER: TO INFORM AND DELIGHT | 2009** | In Wendy Keys's extreme hagiography, nobody on earth seems to have a bad word about graphic designer Milton Glaser, either his art or his person. Maybe there are reasons. Glaser is, beyond argument, a prolific postmodern genius, the co-founder and designer of *New York* magazine. (He's also famous for creating the "I Love NY" campaign, and for his iconic '60s Dylan poster, folk-rocking Bob with a multi-colored rainbow of spaghetti hair.) And he does seem an awfully nice, regular guy, everyone's Jewish Uncle Miltie. It's great fun to watch him walk about the Big Apple expressing his enthusiasms, whether for Renaissance art or cheap Chinese food. Maybe Keys made the proper choice to be so smitten, and to tell Glaser's story in a way as straightforward and unpretentious as its charmed subject. | 73m | MFA: Fri + Sun + Thurs

⊕⊕⊕ **MONSTERS VS. ALIENS | 2009** | Susan Murphy (voice of Reese Witherspoon) has it all: she's about to marry the love of her life and jet off to Paris. Then Derek (Paul Rudd) pulls the plug on the honeymoon to interview for a newscaster job in Fresno. And it gets worse. On her wedding day, Susan is blasted by a meteor, blows up into a 50-foot-tall babe (sci-fi B-movie allusion intended), and is whisked off to a military base, where she's teamed with a gelatinous blob named BOB (Seth Rogen), a towering pupa (hello Mothra!), and a demented cockroach (Hugh Laurie) to battle invading ETs. The DreamWorks animation duo of Rob Letterman and Conrad Vernon conjure a vibrant 3-D world and power it with a snarky script. The casting of Stephen Colbert as our president is inspired, and so are the brainless antics of BOB. But this movie's payoff, like that of *The Incredibles*, comes in the everyday dilemmas of its protagonist, and in that regard, Susan is a universal force to reckon with. | 94m | Arlington Capitol

⊕⊕⊕ **MOON | 2009** | This first feature from Duncan Jones (a/k/a Zowie Bowie, son of David and Angela Bowie) begins on, yes, the moon, with Sam Bell (Sam Rockwell) strip-mining the surface for "Helium 3," an isotope that can provide a limitless source of non-polluting fuel. The sole operator of this outpost, Sam will reach the end of his three-year contract in a couple of weeks. Soon he'll be heading back to his wife (Dominique McElligott) and daughter, leaving behind the attentive ministrations of Gerty (silkily voiced by Kevin Spacey), a version of *2001*'s HAL 9000, except with emoticons. But Sam has headaches and is getting jumpy and accident-prone. Something's not right. Jones relates his lucid little fable with deceptive simplicity, shooting exteriors that are empty and vertiginous and interiors that are glaring and claustrophobic. In lieu of thundering special effects he has Rockwell putting in one of his best performances as an everyman who in order to learn the truth must grapple with the system, and himself. | 97m | Harvard Square + Embassy

⊕⊕ **MY LIFE IN RUINS | 2009** | It's hard to imagine Donald Petrie's film appealing to anyone but diehard fans of the single-woman-gets-her-groove-back-in-exotic-locale genre. For "groove," substitute "kefi" — which appears to be the Greek equivalent. Nia Vardalos (*My Big Fat Greek Wedding*) stars as an American-expat history professor in Greece — except that she's been downsized to leading bus tours of ancient landmarks for tourists who'd rather shop and sunbathe. Frustrated and on the verge of quitting, Georgia takes the advice of twinkly widower Irv (Richard Dreyfuss) to energize her lectures with the dishier elements of Greek mythology and to open herself to the laid-back charm of the hunky, if scruffy, Greek bus driver named "Poupi" Kakas (Alexis Georgoulis). Vardalos is fine, but Petrie and writer Mike Reiss (*The Simpsons*) yoke her to an ossified formula in which various national stereotypes (and the character actors who play them) embarrass themselves in bazaars and at Greek temples. | 96m | Arlington Capitol

MY SISTER EILEEN | 1955 | This is a musical remake of the 1942 film (based on the Broadway hit) about Ruth and Eileen Sherwood, who leave Ohio and head for the Big Apple to make their fortunes as, respectively, a writer and an actress. With Betty Garrett in the Rosalind Russell part as Ruth, Janet Leigh as Eileen, and Jack Lemmon as the publisher who takes an interest in their careers, plus hoofing from Bob Fosse. Richard Quine directs. | 108m | North End Branch Library: Wed

MY SISTER'S KEEPER | 2009 | Tom Meek's review is on page 25. | 106m | Boston Common + Fenway + Harvard Square + Somerville Theatre + West Newton + suburbs

N

⊕⊕ **NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN | 2009** | In the three years since last he was on screen, Ben Stiller's bored night guard, Larry Daley, has become a well-to-do hawker of infomercial crap, but he's still not in the right place. So once again the magic golden tablet brings to life museum exhibits, except this time Larry finds himself in the archive vault of the title DC institution. Spurred by a harried call, he takes an impromptu road trip from New York to the Capitol, where he finds his reanimated iconic friends at the mercy of an Egyptian pharaoh, Kahmunrah (a game Hank Azaria, who also does Lincoln and Rodin's *The Thinker*), with world domination (could you guess?) in mind. The eclectic cast of historical characters strikes a richer vein this time around (especially Amy Adams channeling Kate Hepburn as Amelia Earhart), but overall *Smithsonian* just dusts off the same old display cases. Shawn Levy, who's best known for remakes of *Cheaper by the Dozen* and *Pink Panther*, directs. | 105m | Fresh Pond + suburbs

P

⊕⊕⊕ **THE PALM BEACH STORY | 1941** | Director/screenwriter Preston Sturges at his mostly glorious best, melding screwball farce with sophisticated romantic comedy so the seams rarely show. Claudette Colbert, the golddigging wife of an impecunious engineer (Joel McCrea), he an idealistic but penniless entrepreneur, runs away to Florida to bag a rich second husband. There she falls in with a sexually neutered but romantically inclined multimillionaire (played to the hilt by Rudy Vallee) and his happily promiscuous multimillionairess sister (Mary Astor). But the husband comes on the trail, and icy Colbert must decide between hot love (her panting spouse) and Vallee's cool millions. There's an unbearably indulgent 15 minutes on the train to Florida, including lots of racist caricatures of black porters. But the beginning and ending of this film are something special: the opening parody of bridal melodrama, including innovative freeze frames, the concluding hilarious sight gag of twins and more twins. | 65m | 90m | BPL: Thurs

⊕⊕⊕ **THE PROPOSAL | 2009** | Anne Fletcher's comedy proves funnier and warmer than the dog-eared premise it hangs on: ice-bitch boss turns to her abused, resentful underling for an out-of-office favor, shows a shred of humanity, and love blossoms. Predictability and Betty White have much to do with the film's modest success, but Sandra Bullock and Ryan Reynolds do hold up their ends as Margaret Tate, a NYC publishing titan set to be deported back to Canada, and Andrew Paxton, the assistant who's roped into marriage to secure her the requisite papers. The get-to-know-you situation imposed by the INS sends the pair to a swanky Alaskan enclave (shot in part on the North Shore) to visit Andrew's family. As the spry grandmother, Golden Girl White steals nearly every scene. Fletcher, who's better known as a choreographer, does show some poise — then again, how hard is it to make a one-legged comedy look good when you have Ms. White on hand? | 107m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + suburbs

PUBLIC ENEMIES | 2009 | Peter Keough's review is on page 23. | 143m | Boston Common + Fenway + Harvard Square + Somerville Theatre + West Newton + suburbs

R

⊕⊕ **THE ROCKY HORROR PICTURE SHOW | 1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

S

⊕⊕⊕ **STAR TREK | 2009** | Directed by J.J. Abrams (creator of *Lost* and *Alias*; director of *Mission: Impossible III*), this new *Star Trek* is a kind of origins movie, starting with the birth, in space, of Kirk (Chris Pine), and the adolescent tribulations of Spock (Zachary Quinto) and then following the pair to Starfleet Academy. The plot is rudimentary: the cadets — their number including McCoy (Karl Urban), Uhura (Zoe Saldana), Chekov (Anton Yelchin), and Sulu (John Cho) — hurtle into space to try to prevent renegade Romulan Nero (Eric Bana) from destroying the Vulcan home plane**. The twist here is that Nero has fallen through a singularity and altered time, so we're in an alternate universe: familiar characters, different outcomes. The filmmakers' other triumph is the casting (which includes Simon Pegg as Scotty): same endearing quirks as in the original, same ensemble chemistry, plus Leonard Nimoy as Old Spock to anchor the proceedings. Some older fans may suffer from sensory overload; everyone should find that the original's sensibility has been beamed safely on board. Live long and prosper indeed. | 126m | Boston Common + Somerville Theatre + Arlington Capitol + suburbs

⊕⊕⊕ **SUGAR** | 2008 | How is it that so many Major Leaguers come from the tiny Dominican Republic? This naturalistic portrait of the young title prospect from Anna Boden and Ryan Fleck (*Half Nelson*) doesn't answer that question, but it does offer insight into the vast majority of aspirants who aren't David Ortiz. An intense young pitcher for the Dominican farm team of the mythical Kansas City Knights, Sugar (Algenis Perez Soto) impresses a big-league scout with his heat. The visitor teaches him a deadly knuckle curve, and soon Sugar is living with a Bible Belt family while playing for a Single A minor-league team in Iowa. Boden and Fleck are attentive to detail and the nuances of social interaction — in the cornfields of Middle America as well as in the Dominican Republic. And Sugar is a thorny but endearing hero. He's worth cheering for, but the filmmakers let him down by falling back on familiar stereotypes and conventions. | Spanish + English | 114m | Arlington Capitol: Mon-Thurs

⊕⊕⊕ **SUMMER HOURS [L'HEURE D'ÉTÉ] | 2008** | In his understated, intricate film, Olivier Assayas com-

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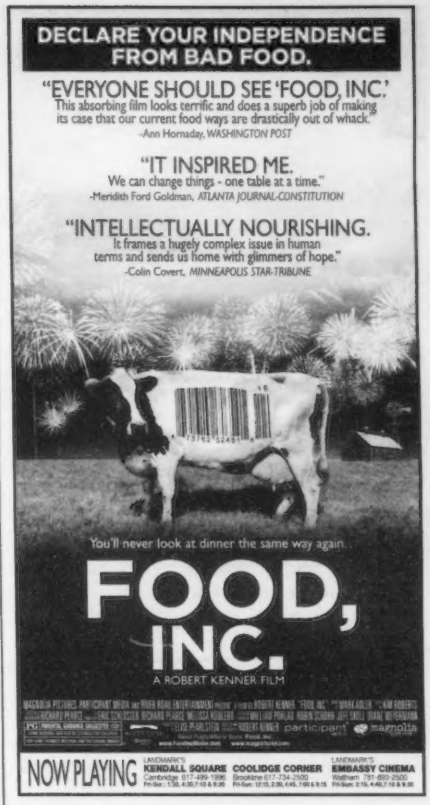

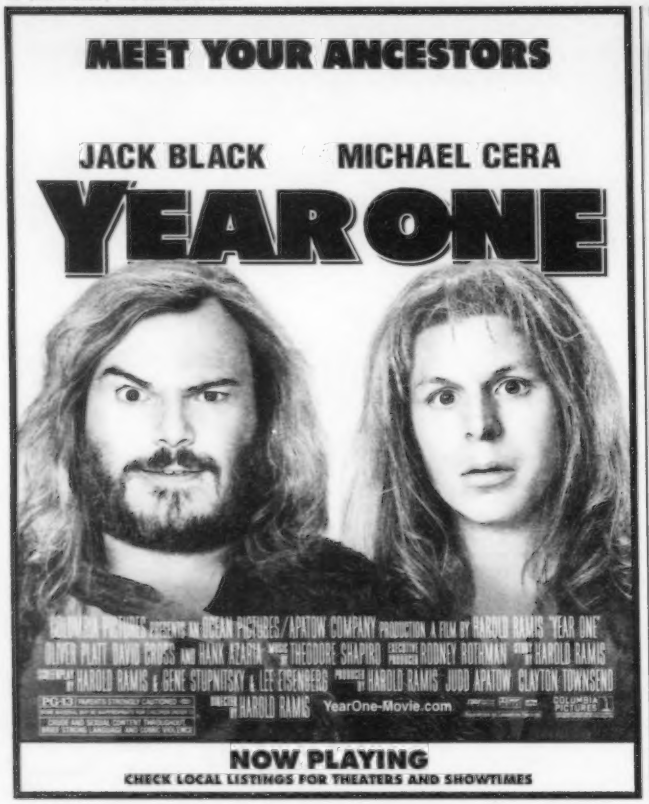

CAPSULE REVIEWS

Film

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ments on globalization and materialism through a simple story of three siblings dividing the contents of their mother's estate in rural France. Only eldest son Frédéric (Charles Berling), a busy Parisian, wants to keep the idyllic country house, which is on display in a lush opening segment where the 75th birthday of matriarch Hélène (Edith Scob) is celebrated. Adrienne (Juliette Binoche) is a designer based in New York, Jérémie (Jérémie Renier) works in China, and, to brother Frédéric's dismay, both want to sell. Hélène's last wishes include managing the effects of her uncle, a noted painter she was romantically attached to. In a rich closing sequence, Frédéric's daughter Sylvie (Alice de Lencquesaing) holds a party at the house, then escapes into the near-by forest with her boyfriend. By this point, Assayas has returned to delicious stylistic territory not explored since 1994's *L'eau froide*, and to a wistful view of a fast-vanishing French culture. | French | 102m | Kendall Square + West Newton

T

⊕⊕⊙ **THE TAKING OF PELHAM 1 2 3 | 2009** | This meticulously detailed update of the 1974 cult-favorite heist drama retains some of that film's taut pacing and dry humor, and it even boasts some decent performances. Joseph Sargent's original had a certain scruffy B-movie charm, with Walter Matthau reeling off racist and misogynistic asides as a sardonic, harried transit policeman. The 2009 version offers instead an engaging battle of wills between unhinged hijacker John Travolta and unassuming traffic controller Denzel Washington. James Gandolfini even improves on the original as a sleazebag mayor. Everything's bigger: the crooks ask for 10 million instead of one, and there's a higher body count and plenty of gunplay. But director Tony Scott goes overboard, swamping the production with brain-rattling rap music, ADD camera movement, and shiny CSI-style computer zooms (our current equivalent of wah-wah guitars), thereby ensuring that this version will appear as dated in the future as Sargent's film does now. | 106m | Boston Common + Fenway + Fresh Pond + Embassy + suburbs

⊕⊕⊕⊙ **THE TAMING OF THE SHREW | 1967** | Richard Burton and Elizabeth Taylor reprise their battling spouses from *Who's Afraid of Virginia Woolf?* in this enjoyable, slap-about rendition of Shakespeare's classic. Screwball-comedy rules apply: the more obnoxious and mismatched Kate and Petruchio appear, the more obvious it is that they're made for each other, and for a lifetime of compulsive quarreling. Funny and unpretentious, it offers a hilarious wedding and a hilariously sadistic honeymoon — and even Franco Zeffirelli's direction isn't bad. With Michael York as Lucentio, Michael Hordern as Baptista, Natasha Pyne as Bianca, Cyril Cusack as Grumio, Alfred Lynch as Tranio, Alan Webb as Gremio, and Victor Spinelli as Hortensio. | 122m | Coolidge Corner: Mon

⊕⊕⊙ **TETRO | 2009** | Francis Ford Coppola made one perfect picture, *The Conversation*, in 1974. Since *Apocalypse Now*, though, he seems to have lost his way in the narrative jungle. He's still lost in *Tetro*, but for a while it's worth watching him try to find his way out. The eponymous American expatriate (Vincent Gallo) is that dreary stereotype, the blocked writer. In flight from his past, he's living in Buenos Aires with Miranda (Maribel Verdú), a woman highly tolerant of his moodiness. When Tetro's younger brother, Bennie (Alden Ehrenreich in a terrific debut), drops in unexpectedly, it sets off much brooding about Art and Family and flashbacks to an increasingly complicated and operatic story. Shot mostly in a chiaroscuro black and white, with color interludes for the flashbacks and for surreal ballet sequences in the mode of Michael Powell's *The Red Shoes*, *Tetro* rewards the eye. But long before Bennie sets fire to the buffet table in a nutty *götterdämmerung*, the story boggles the mind. | English + Spanish | 127m | Kendall Square

⊕⊕⊕ **THEY LIVE BY NIGHT | 1948** | Nicholas Ray's first film is stark and unabashedly violent, and it displays a fascination with guilt and betrayal. Ray also wrenches an unusually complex performance out of Farley Granger, whose Bowie is an ingenuous, doomed robber on the lam, caught between his girl (Kathy O'Donnell) and his criminal companions (Howard Da Silva and Jay C. Flippen). It's based on the Edward Anderson novel *Thieves like Us*, which also inspired the Robert Altman film. | b&w | 96m | South Boston Branch Library: Thurs

⊕⊕⊕⊙ **THREE MONKEYS | ÜÇ MAYMUN | 2008** | Veteran director Nuri Bilge Ceylan's latest opens with a brilliantly composed sequence. A car drives down a road, a tiny blur of light in the pitch-darkness. The light abruptly turns blood red. The driver, Servet (Ercan Kesal), a wealthy political candidate, has put on the brakes too late. Having run someone down, he gets his chauffeur, Eyüp (Yavuz Bingöl), to take the blame in turn for a "lump sum" once the chauffeur serves his jail time. But now the chauffeur's teenage son, İsmail (Ahmet Rıfat Şungar), idle and without paternal authority, gets involved with a bad lot. The chauffeur's wife, Hacer (Hatice Aslan), asks his boss for an advance to buy a car so the kid can take a job out of town. And so the stage is set, if not for a Greek tragedy, then for a classic film noir. Ceylan was named Best Director at Cannes 2008 for this film, and he was a worthy winner, not just for his clear-eyed insight into human turmoil and his mastery of detail, rhythm, and tone, but for his sneaky sense of humor. There's a scene in which, during a tense confrontation, a character has to fumble for several excruciating minutes to find a cellphone and silence an embarrassing ringtone. | Turkish | 109m | MFA: Fri + Sun + Thurs

THROW DOWN YOUR HEART | 2009 | American banjo virtuoso Béla Fleck appears in person at this preview screening of Sascha Paladino's documentary, which follows him to Africa as he investigates his instrument's origins. The film opens at the Coolidge Corner July 10. | 97m | Coolidge Corner: Thurs

⊕⊕⊕⊕ **TOOTSIE | 1982** | This delightful film manages to be a romantic comedy, an affectionate satire on the vanity and alchemy of actors, and a surprisingly sober meditation on how the upheavals in the relationship between the sexes have left us more confused than ever. Dustin Hoffman plays an egotistical New York actor who, unable to get a job because of his reputation for being difficult, dons drag and lands a role on a daytime soap that catapults him to national stardom. But he's in danger of giving himself away when he falls for the show's lovely star (Jessica Lange). The supporting cast includes Bill Murray in a riotous, mostly improvised turn as Hoffman's roommate, Teri Garr, Charles Durning, Dabney Coleman, George Gaynes, the film's director Sydney Pollack as Hoffman's agent, and Geena Davis. Larry Gelbart wrote the wonderful script (which was worked on by numerous writers and was the subject of a Writers Guild dispute). | 119m | BPL: Thurs

⊕ **TRANSFORMERS: REVENGE OF THE FALLEN | 2009** | Sam Witwicky (Shia LaBeouf) has already saved the world once from the evil Decepticons, with the help of their mechanical antitheses, the noble Autobots. But now the Decepticons are back, so instead of going to college and getting laid like any other teenage lunkhead, Sam and his demanding girlfriend, Mikaela (Megan Fox, whose butt is shot almost as lovingly as the Harley she's draped over in her first scene), have to do it all over again. At least this time out director Michael Bay indulges in a long shot or two, so we can see what's going on. It's just like watching the toys on which the movie is based, but on a gigantic scale, and as if played with by a monstrous child without joy or any imagination. Said toys are big heaps of mobile, pasted-together crap — kind of like the movie itself, whose æsthetic is to toss in all the shit that sticks for two and half hours. | 150m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + Embassy + suburbs

U

⊕⊕⊕⊙ **UP | 2009** | Written and directed by Pete Docter (who co-wrote *WALL•E*) and Bob Peterson (with some writing assistance from Tom McCarthy of *The Station Agent*), this Pixar film goes up, up, and away in its story of curmudgeonly widower Carl (voice of Edward Asner), who's trying to hang onto the precious house that's the last vestige of his beloved Ellie (Elie Docter, Pete's daughter). When "wilderness scout" Russell (Jordan Nagai) shows up on Carl's doorstep hoping to earn a merit badge by aiding the elderly, he seems merely annoying, but by the time the two set sail in Carl's balloon-powered house, he's become irresistible and irrepressible. Near the end of the movie, Russell reminisces about his life and concludes that the boring stuff was the best. *Up* masters that boring stuff and so has the right to transform it into something magical. The film's hyped 3-D format is a distraction; it's *Up*'s limpid storytelling, thrilling visuals, endearing characters, and respect for the audience that represent the future of movies. | 96m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + West Newton + suburbs

V

⊕⊕⊙ **VALENTINO: THE LAST EMPEROR | 2008** | In 2008, Italian fashion designer Valentino Garavani — the man who kept Jackie Kennedy rolling in couture — stepped down from a spectacular 45-year career that had culminated in a wildly opulent retrospective exhibit in Rome. *Vanity Fair* correspondent Matt Tyrnauer's documentary gives unprecedented access to the fashion mogul in his last two working years, capturing many delightful behind-the-scenes moments: Valentino ferrying his flotilla of wheezing pugs through an airplane; Valentino looking for reassurance from business partner (and former lover) Giancarlo Giammetti after a nerve-racking press conference; Valentino throwing a somehow-dignified diva fit before a show. Although style hounds will revel in this intimate portrait (not to mention the money shots of kohl-eyed models flouncing across the runway), the less fashion-familiar may well spend the runtime itching for a little more context. | 96m | Somerville Theatre [Sat-Sun] + Coolidge Corner

W

⊕⊕ **WHATEVER WORKS | 2009** | Perhaps desperate for material, Woody Allen draws on a screenplay he wrote three decades ago and never produced, but this effort has long been made redundant by

Video Clips

⊕⊕ **KNOWING** | **Summit Entertainment** | In *Next*, Nicolas Cage played a man who could see what was about to happen a few moments before it did. Here, in another dark glimpse of the future from Alex Proyas (*I, Robot*, *The Crow*, and *Dark City*), Cage's John Koestler obtains a Nostradamus scroll of numbers that predict not only past disasters, such as 9/11, but those to come. Although he's an MIT astrophysicist, John doesn't use science to go at the mystery so much as pints of whiskey and lunatic calls to the FBI. Perhaps that's because he's still grieving over the loss of his wife – or perhaps he doesn't know what to think of the Ziggy Stardust clones who show up on his front lawn wanting something from his son (Chandler Canterbury). The action takes place in and around Boston, but don't get too excited about seeing the local scenery – most of the film was shot in Australia. The plot, too, is a sham (shades of *Signs* and *Close Encounters*), and Proyas's slick visuals do little to dress it up. | **115m**

⊕⊕ **PUSH** | **Summit Entertainment** | Teens with special powers? A government conspiracy? *Heroes* comes to mind, but Paul McGuigan reaches much farther (the Vulcan mind meld?) to add drama to *Push*, yet another entry in the superhuman sweepstakes. Dakota Fanning plays a clairvoyant watcher who recruits a reluctant mover (Chris Evans) to help her recover a syringe full of power-boosting goo. In hot pursuit is the Division, a shadowy organization led by Djimon Hounsou (pick an accent!), and an Asian gang straight from the Shanghai stage version of *West Side Story*. The bad guys freely use their powers of telepathy, psychometry, and telekinesis; the good guys, being American teens with complicated issues, struggle to harness theirs. It's never revealed why the action unfolds in the kitschy back alleys of Hong Kong (international box office?), but it is clear that the sequel is headed to America. At least the exploding fish tanks are entertaining. | **111m**

⊕⊖ **THE UNBORN** | **Universal** | David S. Goyer has been a writer for the *Batman* franchise, and he demonstrated promise behind the camera with the 2007 paranormal thriller *The Invisible*. Here, though, that promise proves a ghost of the past as popular teen Casey Beldon (Odette Yustman, one of the svelte heroines from *Cloverfield*) starts seeing contorted bull terriers and a malicious young boy looking something like a reject from the latest *Omen* installment. Casey didn't know it, but she's a twin. Her brother died in the womb and is now a dybbuk – a badass from beyond who wants to get reacquainted with his sister and won't let anything stand in his way. Jewish mysticism, Josef Mengele, and poor Gary Oldman as a sagely rabbi all factor into the convoluted ghost tale. Oy. | **87m**

May/December romantic comedies like his own *Manhattan*. The Allen stand-in is Larry David as misanthropic New Yorker Boris Yelnikoff, who fulminates against organized religion, rednecks, romantic love, human nature, and "the horror" of existence. The young thing is Melodie St. Ann Celestine (Evan Rachel Wood, transcending the material), a runaway from the South who appears on his doorstep, inserts herself into Boris's apartment and life and — what a twist! — falls in love with him. Allen is funnier about parents than about girlfriends, so when Melodie's mother, Marietta (Patricia Clarkson), shows up, the movie comes alive. Otherwise, the shtick is tired and the wisdom secondhand, ranging from the platitude of the title to the nihilist terror of existentialism to the greeting-card consolations of kismet. | 92m | Kendall Square + Coolidge Corner + Embassy + suburbs

⊕⊕ **WOMEN OF FAITH** | **2008** | Rebecca M. Alvin's documentary is a sincere attempt to understand the call to a Catholic religious vocation, but it's confused and disorganized in its telling. The film begins with a visit behind the walls of the Monastery of Saint Clare in Jamaica Plain. Then it leaps, without explanation, to vintage documentary footage of Maryknoll nuns serving as missionaries around the world, and then to recent protests of Catholic women wanting the priesthood opened up to females. Slowly, a liberal-Catholic point-of-view emerges, through extended interviews with a woman who has declared herself a priest and is conducting Catholic services, an ex-nun who is an out lesbian, and several progressive nuns who espouse a liberation theology. The discussions are only moderately interesting; the shooting of the film is rudimentary. *Women of Faith* seems better suited for Catholic discussion groups than to stand alone as a work of cinema. | 60m | MFA: Fri + Sun + Thurs

X

⊕⊕⊖ **X-MEN ORIGINS: WOLVERINE** | **2009** | Gavin Hood's motley mess of an "origins" film takes us back to the 1840s in Canada's Northwest Territories, where young James Logan, the future Wolverine (Hugh Jackman), lies sick, and his future counterpart and nemesis, Victor Creed, or "Sabertooth" (Liev Schreiber), hovers above with a knife in his hand and murder in his heart. The two wind up fleeing civilization together, fellow mutants with eternal life and lethal, lycanthrope-like talents that carry them from the Civil War to Omaha Beach to Vietnam and ultimately to a firing squad. At which point creepy Colonel Stryker (Danny Huston) makes note of their special talents and enlists them in a murderous military unit. But the collateral damage starts to stick in Wolverine's craw, and he walks away to the illusory refuge of the Canadian Rockies and a loving woman (Lynn Collins). We all know how long that's going to last. And that, in turn, is the big problem with this film — we all know almost everything that's going to happen. Hood doesn't come close to the achievement of Bryan Singer, whose *X-Men* (2000) was the first and the best in the series. | 107m | Arlington Capitol

Y

⊕ **YEAR ONE** | **2009** | Whether Judd Apatow is overextended or just overexposed, it's a steep drop from *Knocked Up* and *The 40 Year Old Virgin* to this miscue (which he produced) about a pair of Neolithic dolts who stumble out of the woods and end up in Biblical Sodom. Mel Brooks and the lads from Monty Python stormed through this territory with fierce farce. Here there's little farce, just Jack Black, *Juno* refugee Michael Cera, and a fusillade of flaccid dick jokes (no frontal nudity, thank you), homo-erotic floundering, and farts. Even the grand orgy fails to get the juices flowing. It seems director Harold Ramis and the team of writers just dropped the comedic duo into "hilarious" situations *sans* any wit. In the one inspired turn, a duplicitous Cain (David Cross) shows up, and even then the murder of his brother Abel (Paul Rudd on hand for 20 seconds) won't slay any audiences. | 97m | Boston Common + Fenway + Fresh Pond + suburbs

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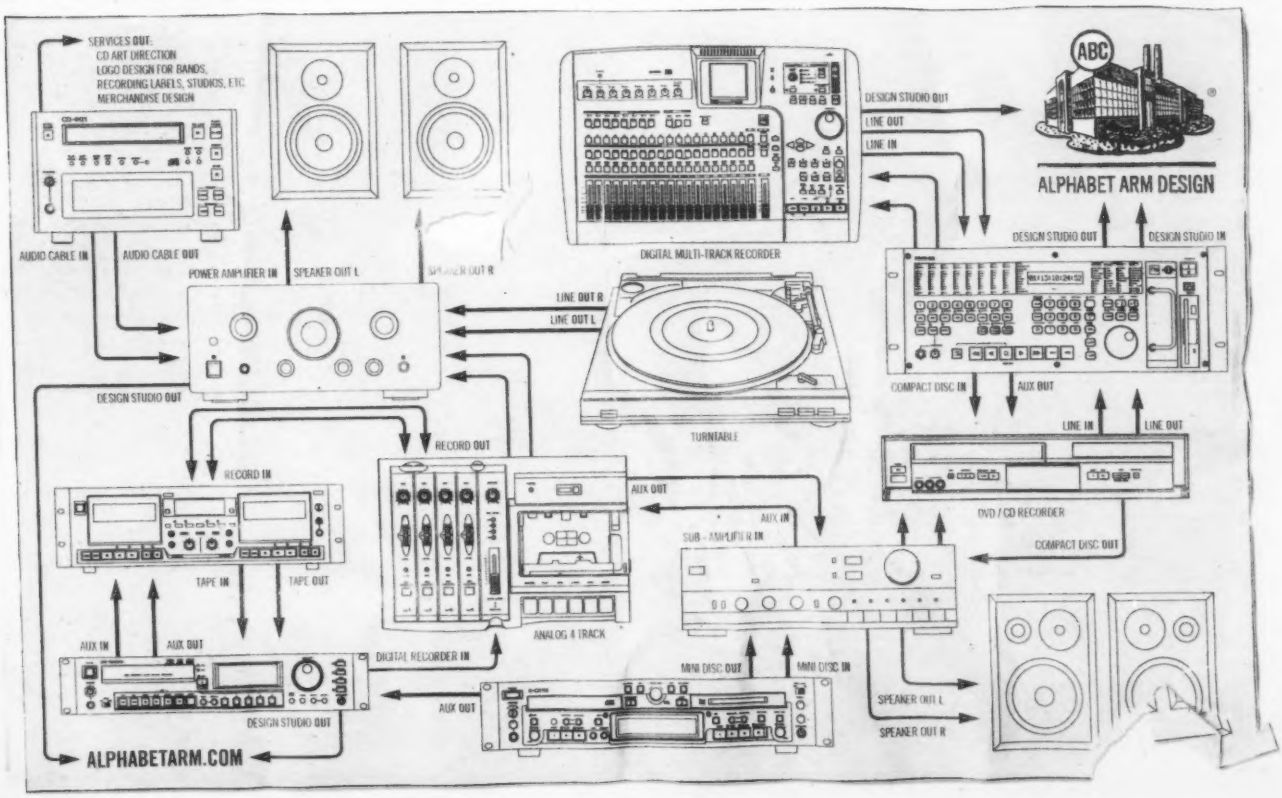

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DWF, **52**, 5'9", red/blue, active, creative, loving, passionate, funny, likes to read, walk, dance, go to movies, weekend get-a-ways, etc. Seeks asingle man who is 35-65, a non-smoker, with similar interests, for casual dating, and maybe more. Rhode Island. ☎289398

ARE THE 1 FOR ME?
BF, single mother, **39**, legally blind but very independent, non-smoker, D/D-free. I enjoy walks along the beach, eating out, swimming, the outdoors and more. Seeking serious monogamous relationship, possibly more with SM, 30-45, who likes children and animals. Race unimportant. ☎283780

SENSE OF HUMOR A MUST
SBF, 5'11", slender and athletic, marathon runner, enjoys outdoors, canoeing up the Charles, climbing mountains, travel. Seeking well-read, philosophical, communicative Renaissance man, 48-65, who cares about the environment, likes the Patriots. ☎288205

TAKE A CHANCE!
SWF, **55**, non-smoker, no children, interested in meeting SWM, 53-55, non-smoker, for friendship possibly leading to a serious relationship. ☎287099

YOU ONLY LIVE ONCE
So have fun with me. **48**year old, attractive SF, fun, adventurous, loves to travel, seeks friendship first. ☎298844

LOVE
SF, **18**, 5'5", 130lbs, caramel complexion, looking for SM, 25-40, who shares my love for art, writing, journaling, conversation. ☎303743

FRIEND AND LOVER
SWF, **40**, brunette, hazel eyes, 5'3", attractive, athletic, assertive, adventurous, open-minded, caring, enjoys playing cards, board games, beaches,rollerblading, horses, hiking, travel, movies, dining out. Seeking companionship, possibly long-term relationship, with SWM, 35-45, muscular, weight-lifting type, w/blue, green, or hazel eyes. Dorchester area. ☎283591

HONDURAS
Sexy SF, **29**, 5'1", 134lbs, enjoys cooking, Rasta, cycling. Seeking SM, 34-52, outgoing, spontaneous, for friendship, possible long-term relationship. ☎309055

FAMILY-ORIENTED
SWF, **32**, 5'6", mother of four, enjoys alternative rock music, works in oral surgery. Looking for decent, honest, hard-working man who isfamily-oriented. ☎309502

RUNS WITH SCISSORS
DWF, **60s**, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man withsimilar interests. Mensch a plus. ☎926274

MIDLIFE MADNESS
Professional SWF, **55**, seeks SWM, 50-62, for fun, companionship, possible long-term relationship. Enjoys cooking, walking, bicycling, movies, dancing,and more! Be within 25-miles of Portland. ☎245089

G.I. JANE SEEKS G.I. JOE
SWF, **55**, 5'3", average build, white/blue, N/S, likes movies, outdoors, long power walks. Seeking SWM 50-60, who's kind, well-educated, military-background preferred, for friendship first maybe more. North shore area. ☎291494

EDUCATED VIOLINIST
SWF, **53**, single mom, smoker, looking for SWM, 45-65, who has feet on the ground. I worked as bio-chemist, teacher, nurse, security guard and mother. ☎409705

SINGLE MOM
SF, **38**, one son, loves sports, looking for SWM, 38-40, N/S, N/D, who is fun, loving and good-looking. Must like children. ☎316916

DOWN-TO-EARTH
Attractive, hardworking WF, **37**, would like to meet a SW/BM, 37-47, who is honest, trustworthy and fun to be with. ☎306368

BLUE-EYED BRUNETTE
SWF, **54**, average height/weight, N/S, seeks secure gentleman, 60-60, Italian a plus, N/S, who enjoys travel, dancing, gardening. ☎261999

ARE YOU OUT THERE?
Single woman, **42**, seeking a monogamous man who likes fun times together, travel and more! ☎292589

MY LOVELY SELF
I am a nice lady, **23**, looking for a nice man. I have a chocolate complexion, I'm loving, caring, very attractive, understanding and supportive. ☎279760

MED STUDENT
Seeking African-American med student for dating and friendship. Single African-American female, **28**, outgoing graduate student, into the arts andoutdoors, would like to meet similar male. ☎271646

TAKE A CHANCE
Widowed WF, **33**, enjoys jogging, boat rides, playing golf and tennis. Looking for SW/BM, late 40s, for possible relationship. ☎283875

LOVING
Blonde SWF, early **60**s, slim, 5'5", outgoing, looking for a loving, honest, outgoing man, 59-75, who enjoys dining, dancing, travel, movies. NorthShore area. ☎282384

ADVENTUROUS WOMAN
Seeks adventurous exciting male, **60**or over. loves all sports, dining, dancing, travel and etc. Please call. ☎289757

HONEST
Attractive SBF, 5'4", brown/brown, spur-of-the-moment kind of girl, likes movies, dining out, more. Seeking potential mate in a man, 27-33, to have fun with. Friendship first. ☎292550

LIKES HAVING FUN
Spontaneous widowed female, **44**, 5'3", 150lbs, long brown/brown, likes riding Harleys, walks on the beach, travel, dining out, more. Looking for WM,45-60, with the same interests. ☎[illegible]

ANYONE OUT THERE?
Caring, kind SF, **70**, living on the South Shore, 120lbs, 5'2", tired of being alone enjoys walks, beaches, dining and long drives. Seeking happy,loving gentleman 65-70, to share happiness. ☎252517

SEEKS A GREEK MAN
SWF, **57**, N/S, divorced, has own place, grown kids, seeks Greek-American man, 50-70, to share life with. Let's meet soon! ☎286807

CARPE DIEM
Fun-loving DWF, **46**, loves the finer things in life, meeting and more. Would like to meet a WM, 46-57, for friendship first, possibly leading toromance. ☎300762

ARE YOU THE ONE?
SF would like to meet a hardworking man who is fun to be with and treats a woman with respect. 40-47. ☎303389

COLLEGE-EDUCATED
WF, one grown son, enjoys movies, candlelight dinners, shopping, jogging, yoga, walks, outdoors, clubs and more. Interested in meeting a nice gentleman, 45-59, to go out with. ☎303437

NO HEAD GAMES
SBF, **44**, 5'4", average weight, laid-back, easygoing, enjoys watching sports, playing video games, time at home. Seeking SBM, 38-45, laid-back,honest, easygoing. ☎305822

MEN SEEKING WOMEN

SIMPLE KIND OF MAN
Carpenter, 45, non-smoker, booze and drug-free for **26**years, 5'10", muscular, fit, intelligent, talkative, passionate and adventurous, seeking S/DF,35-50, HWP, to go to dinner and dancing, watch movies together while holding hands, cuddle with at night. Social-drinker ok. ☎278978

JAZZ LOVER
SWM, **48**, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45, with similar interests. ☎963454

ARE YOU THE ONE?
I am a 61-year-old male, 5'8", looking for a good woman, 50-65, good sense of humor. Let's talk over dinner. I'm in the Boston area. Please leave a telephone number and a good time to reach you. ☎906927

CLASSY OLDER WOMAN
SWM, **51**, 6'3", 225lbs, good-looking, easygoing, nice guy, likes boating, dining, dancing. Seeking attractive, fit, older woman who is fun to be with. ☎597147

WAITING FOR YOU
SBM, **26**, 5'7", slim build, cute and handsome, seeks nice young lady, 21-60, for friendship, maybe more. I love dining out, quiet nights at home and more. ☎314726

ARE YOU ACTIVE?
WM, 6', likes watching movies, being on the computer, working out and more. Would like to meet an outgoing, active, fit WF, 30-55, for dating. ☎316638

GOOD SENSE OF HUMOR
SBM, **38**, non-smoker, in search of a female, 25-33, for friendship possibly leading to long-term relationship. I love sports, art, music, movies,dining, travel. ☎315176

FINANCIALLY SECURE...
guy seeks younger girlfriend. Serious inquiries only. I'm looking for that woman who feels she is mature enough to date an older man (48), 6'1", 200lbs, who makes a good living and is ready to treat the right woman like gold. I'm in good shape physically and spiritually, avid hiker/walker and strength trainer as well as musician (drums). I'm a business professional but only serious when conducting business! The woman I seek is comfortable being the "younger girlfriend" and spoiled if she pleases. She feels she deserves to feel safe, secure and appreciated. I'm seeking a woman who is ready to have her man take care of her and to keep excitement and passion alive. Remember, serious inquiries only, the only physical requirement is that you be in shape as I am. Note: If you seek Tom Brady looks then don't bother, however, if you want a nice, secure guy, contact me. ☎317627

HOPELESS ROMANTIC...
looking for true love. SWM, **26**, seeking woman, 26-36, for a meaningful relationship. I'm kind of a shy goth, enjoy poetry, music, movies, art, andlong walks on the beach. ☎316789

LET'S GET TOGETHER
Greek male, **41**, business owner, interested in meeting a Greek American female, 27-40, who has values. ☎316019

BELMONT AREA
SM, **34**, 5'6", 230lbs, muscular build, likes dancing, billiards. Seeking long-term relationship with SWF, 32-45. Let's meet! ☎315672

KIND AND GENUINE
Communicative, extroverted, affectionate, also urban, artsy and very funny SWM, 57, considered very good-looking, looks **47**. Seeking SWF, 40-55, to bemy future best friend. She is kindest to herself and kind to others. ☎112555

ONE GOOD MAN LEFT
SWM, **45**, 6'3", 175lbs, short hair, good-looking, smoker trying to quit, enjoys the outdoors, walks on the beach, hiking, camping, dining out, quietnights at home, travel, day trips. Seeking SWF, 30-45, with the same interests. ☎316428

HANDSOME, OUTGOING
Spontaneous, independent, born-again SWCM, non-smoker, 6'3", 220lbs, shaved head, goatee, green eyes, seeks SF, 28-63, non-smoker. ☎284821

SEEKING MY QUEEN
SBM, **33**, 6'2", medium build, loves cooking, dining, movies, clubs, church. Seeking SB/HF, 25-28, no kids, social drinker, smoker, to spend timetogether. ☎285768

MEN SEEKING MEN

FRAMINGHAM MALE
GBM, 51, 5'11", 205lbs, exercises regularly, seeks GWM, **50+** preferred but not necessary, for friendship, maybe more. ☎310534

TALL AND HANDSOME
SWM, **61**, well-traveled, well-liked, looking for BM, any age, to love. Take a chance, I'll make it worth it! ☎316268

LET'S MEET UP!
SBM, **20**, 5'5", looking for SWM, 18-30, muscular, who enjoys sports, basketball, just having fun! ☎299881

LET'S GET TOGETHER
40-year-old GWM, 5'11", 220lbs, brown/hazel, non-smoker, seeks handsome, fit GWM, 40-55, for fun, friendship and possible relationship. ☎124452

LET'S HAVE FUN!
SHM, **33**, 5'10", 210lbs, looking for down-to-earth male, 28-60, to get together and have fun. ☎313769

YOUNGER SEEKS OLDER
GWM, **59**, 5'9", 160lbs, brown/blue, athletic, affectionate, attractive, seeks GWM or BWM, 65+, who lives in the Boston area, who's easygoing, laidback, lives alone, for possible long-term relationship. ☎439810

LET'S HANG OUT!
GWM, **41**, 5'6", 220lbs, smoker, seeks a GM, 25-50, race is not important, for friendship leading to companionship. ☎294474

LET'S GO OUT!
GWM, **58**, looking for another fun GWM, 30-40, who stays in shape, enjoys quiet times, and is most importantly, caring and loving. ☎692926

WOMEN SEEKING WOMEN

BEST FRIEND
GF, looking for one special woman, 52-66, to build a relationship with. Sincere, caring heart, sense of humor. Stoneham/North Shore area preferred. ☎214261

BEST FRIEND
GF, **50+**, seeks same with sincere, caring heart. Sense of humor a must. Looking for that special lady in my life. Stoneham/North Shore area preferred. ☎464291

GET TO KNOW ME!
SBF, **38**, smoker, looking for an easygoing SF, 45-50, to talk to and get to know. ☎[illegible]

WORTH THE CALL
SBF, **33**, employed, seeks down-to-earth SB/HF, 30-43, for casual relationship. Call me, let's talk! ☎310379

AFFECTIONATE
Romantic SBF, **38**, 5'1", caramel complected, looking for romance with another SBF, 38-45, to chill out and enjoy my time with. ☎298891

LET'S MEET
SF, **45**, non-smoker, looking for one special femme, 38-55, who believes in romance, trust and passion. I love cooking, the outdoors, theater, travel. ☎313791

RHODE ISLAND
Call if you are 58-68 and seeking someone who is sincere, warm-hearted, with a good sense of humor, enjoy dining, movies music and much more. I'm 62, a kid-at-heart, easygoing and down-to-earth. Please leave a phone number and I'll get back to you. ☎986662

NEW TO MAINE
SWF, young **61**, seeks to increase her circle of friends, possible long-term relationship. I'm sweet, active, educated, non-smoker. Let's share an artfilm or nature walk and talk. ☎294386

LOOKING FOR A FRIEND
African-American, short black hair, works 5 days a week, looking for someone 38-48, for friendship and possibly more. ☎304287

I SPY

COYOTE UGLY GIRL...
at Farmer's Table. Saw you Sunday morning at one end of the bar, wearing white tank top. I was in shorts, maroon print shirt, reading the paper. Moved by your smile; wanted to say hi but your friends were in the way. Let's do brunch again some time! ☎316849

SAW YOU AT...
Roslindale RMV, 5/28/09. You: tons of red hair, very tall, very slender, blue beach clogs. Me: came in, left, came in again; sat down behind you. New in town. Meet up? ☎316122

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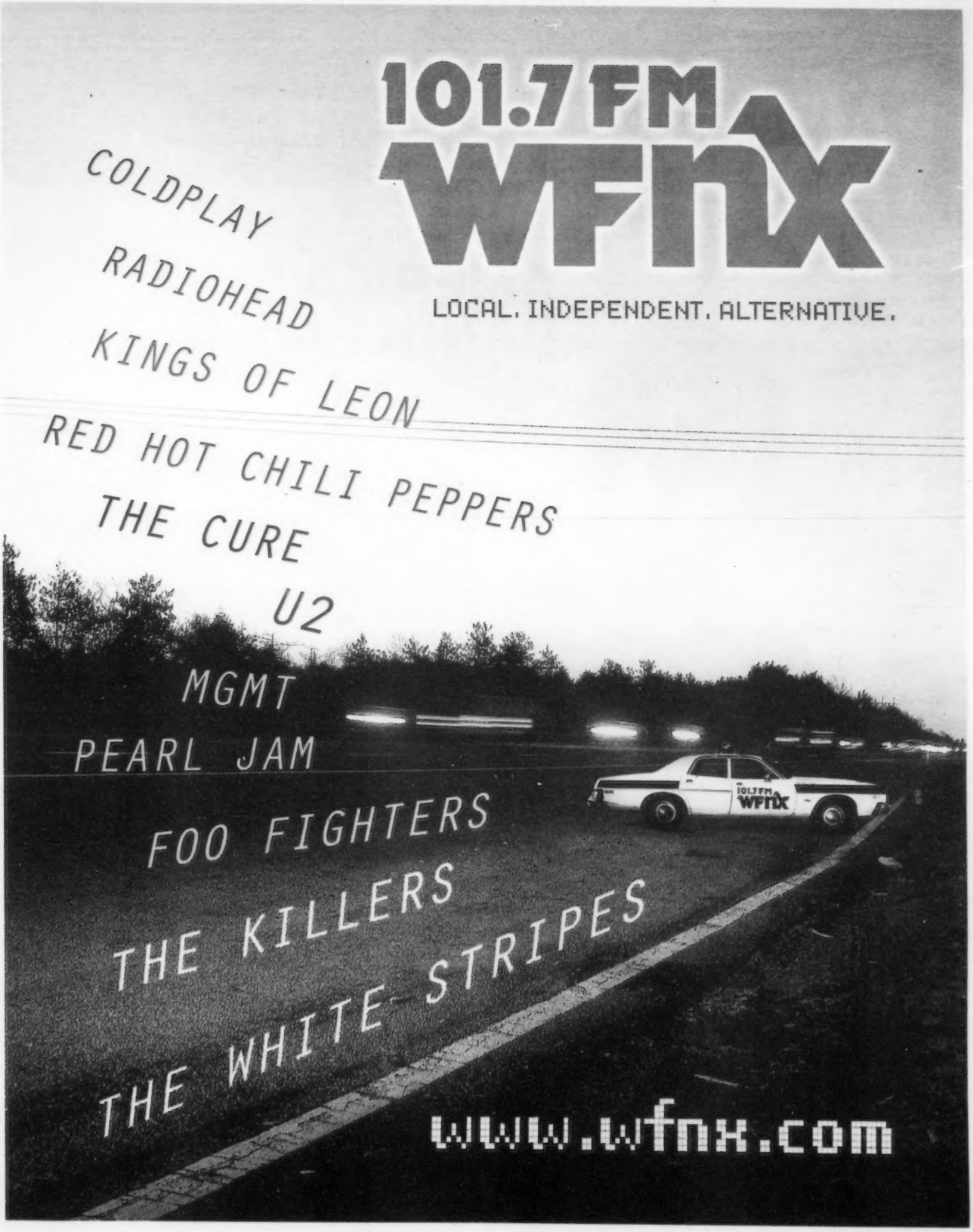
Dear Denise,

I am so glad I placed a personal ad in the Boston Phoenix in March of 1989. because you saw my ad and replied, and then we met on April 8th, 1989 and then you married me on April 8th 1993, and today we are together still.

Thanks for being my wife. You have made me a very happy man. I love you, now and forever.

Mark

P.S. Thank you, Boston Phoenix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BACK TALK

Q&A WITH KEITH LOCKHART

"There's always some set of events, positive or negative, that color the lens that people see the Fourth of July through."

AMERICA'S BANDLEADER

KEITH PREPARES FOR ANOTHER FOURTH

_BY JIM SULLIVAN

AP/WIDE WORLD

For the past 15 years, Boston Pops conductor Keith Lockhart has been one of the city's most familiar public faces and likable personalities. Every July 4, America rediscovers that charm. The third hour of the "Boston Pops Fireworks Spectacular," performed before a crowd of 500,000 or so on the Esplanade, is broadcast to six-million-plus viewers over CBS. (In Boston, WBZ-TV broadcasts the entire show, from 8 to 11 pm, and this year, for the first time, the station will stream it live, on www.wbztv.com.) I spoke with Lockhart while he was on a pre-holiday vacation at his Maine cabin with his wife, Emiley Zalesky Lockhart, and their Labradoodle, Oban.

WHEN DOES PREPARATION FOR THE FOURTH START? It starts, really, July 5, when you talk about what you didn't like about the previous year's show and what you hope is different. In terms of the artist wish list, there are people we have been working on, or chasing, for 10 years. In terms of actual preparation, the arrangers make sure the material is there at the beginning of the Pops season, but the rehearsal time is very close to the date. The Pops will reassemble on the third [of July, at the Hatch Shell, for a public dress rehearsal, 8:30-10 pm], and that's when Neil Diamond will come.

WHERE HAS DIAMOND BEEN ON THAT WISH LIST? He's been on the list for a long time. He's one of those perennials. There are iconic American pop people, and one was, obviously, Neil Diamond. "America" and "Sweet Caroline" — doesn't really matter what else he does. And finally it worked out. Some people say, "Why don't you go for a more contemporary artist?" But the thing is, our demographic is pretty wide for this concert, and it's not, frankly, mostly 15-year-olds. You want somebody who really appeals to a middle crowd in terms of age demographic. Neil Diamond has been a pop icon for, what, 40 years? And he's still doing it. That's perfect for us.

THIS IS YOUR HOST CRAIG FERGUSON'S THIRD STRAIGHT YEAR. I think he's very appealing, very hysterical, very real. In the first year, of course, he was stumping to get his citizenship, and he thought that was a good place to make a plea. He's an immigrant, and [that's] what our country was supposedly built on.

TRUE, BUT HE WAS ALREADY A SUCCESS STORY, AND HE EMIGRATED FROM A COUNTRY WE LIKE. WHICH BRINGS ME BACK TO "AMERICA," ALL THE TRIUMPH AND GLORY OF THE IMMIGRANT EXPERIENCE. WHICH DOESN'T SEEM THE CASE TODAY. Exactly, when we were welcoming people . . . But people forget that as soon as you come here and go one generation past, you become the people who have a right to be here.

YOU'RE OFFERING A CELEBRATION OF THE US WHEN THIS COUNTRY IS MIRED IN THE WORST ECONOMY SINCE THE DEPRESSION, AND ENGAGED IN A COUPLE OF WARS . . . I know where you're going with this. There's always some set of events, positive or negative, that color the lens that people see the Fourth of July through. In 2002, it was the first time they put the lockdown security and dogs on the Esplanade. People had pretty much gotten over the specific 9/11 shock, but all of sudden they were reminded of how much everything had changed. Now, the economic doldrums are the obvious thing. That said, there's still a little bit of the glow from last November. And that informs the patriotic discussion, as well. I've always thought this should not just be to wrap yourself in the flag and jump off the stage but to be a broader celebration of patriotism — what it means in terms of our life, our cultural heritage, our shared commonality. There are all these reasons to celebrate, while there are always reasons to wonder what's around the next corner.

WHATEVER COMES, YOU *ARE* "AMERICA'S ORCHESTRA." Yeah, this is the place that is most important for maintaining that status, like us playing at the Super Bowl — being the orchestra of American and Boston celebrations.

BEST AND WORST GUEST SINGERS? I can't say the worst one.

IF I SAID DAVID LEE ROTH? David Lee Roth was an interesting choice, and one presented to us by our partners at CBS.

BEST? I liked Don McLean a lot. I liked Steven Tyler and Joe Perry because it was such a cool Boston thing.

CYNDI LAUPER RULED TOO, ESPECIALLY WHEN SHE PLAYED WHAT I CONSIDER AMERICA'S ANTHEM, "MONEY CHANGES EVERYTHING." I turned around and she was crawling on one of the speaker columns. Her whole style is based on unpredictability: what's the bad girl gonna do next? It certainly made the camera chase her all over the place. She was up on the podium, and there's a great picture of her taken with me leaning backward over her shoulder. The Pops grew a little.

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July 24 - Alternate Routes with Civil Twilight	August 21 - Enter the Haggis and Hot Day at the Zoo
July 25 - The Brew radio 92.9	August 22 - Beatlejuice
July 31 - Will Dailey with Gypsy Tailwind	August 28 - Virginia Coalition

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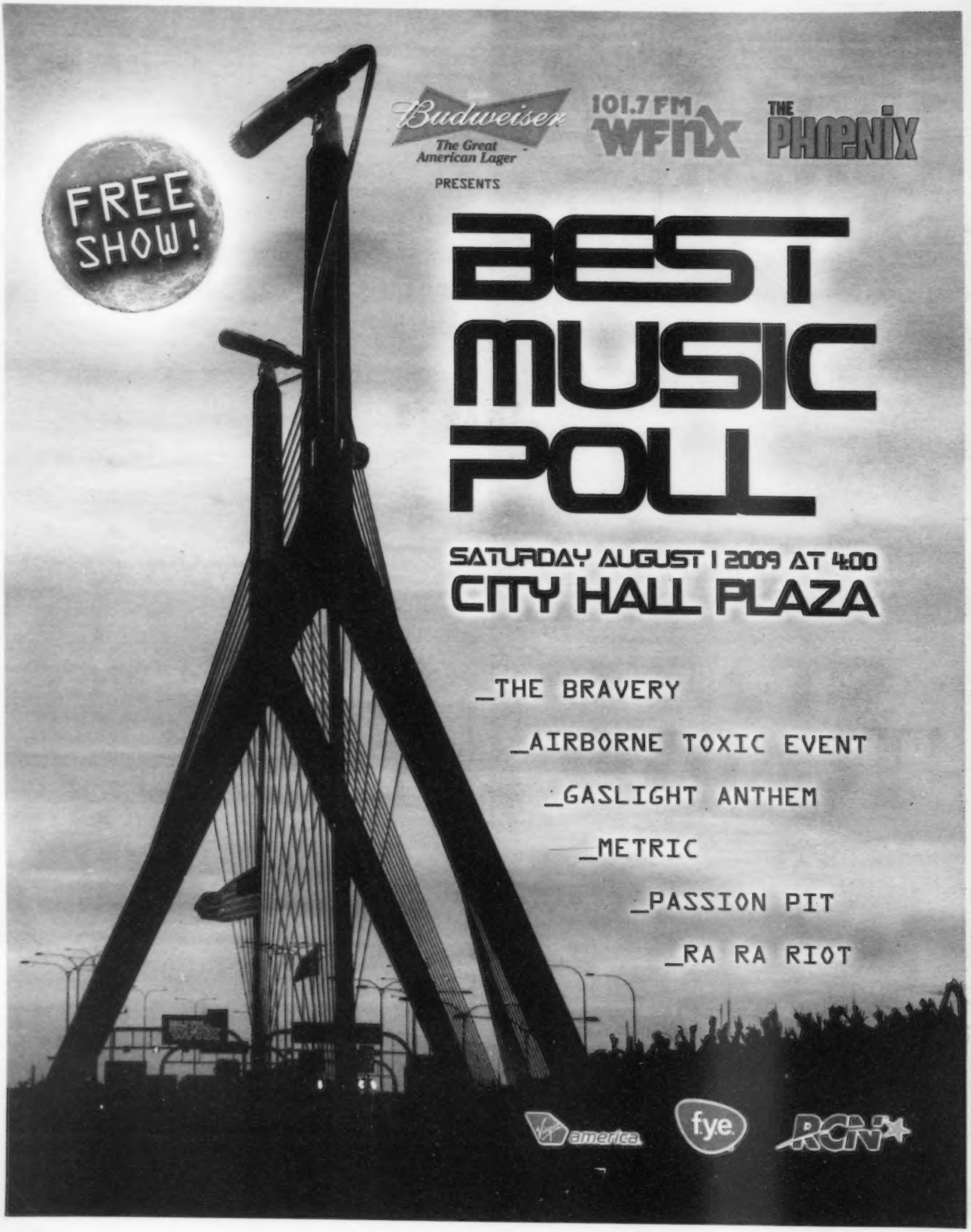
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